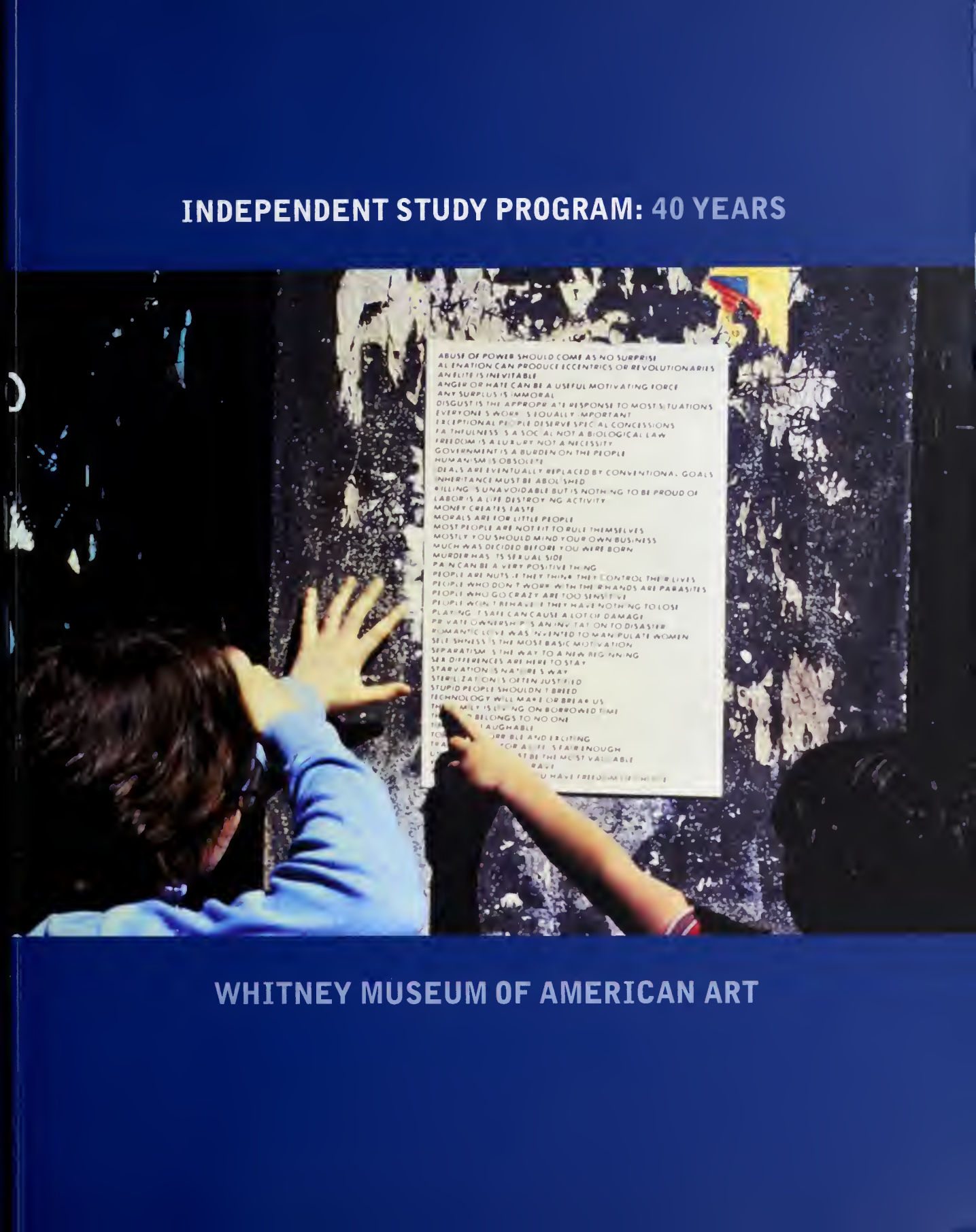


INDEPENDENT STUDY PROGRAM: 40 YEARS

A photograph of a person with dark hair, wearing a blue long-sleeved shirt, seen from the back and side. They are reaching out with their right hand towards a large, rectangular piece of paper or a wall covered in dense, small, white text. The background is dark and textured, possibly a wall or a large artwork. The text on the paper is a list of statements, some of which are being pointed at by the person's hand.

ABUSE OF POWER SHOULD COME AS NO SURPRISE
ALLENATION CAN PRODUCE ECCENTRICS OR REVOLUTIONARIES
AN ELITE IS INEVITABLE
ANGER OR HATE CAN BE A USEFUL MOTIVATING FORCE
ANY SURPLUS IS IMMORAL
DISGUST IS THE APPROPRIATE RESPONSE TO MOST SITUATIONS
EVERYONE'S WORK IS EQUALLY IMPORTANT
EXCEPTIONAL PEOPLE DESERVE SPECIAL CONCESSIONS
FAITHFULNESS IS A SOCIAL, NOT A BIOLOGICAL LAW
FREEDOM IS A LUXURY, NOT A NECESSITY
GOVERNMENT IS A BURDEN ON THE PEOPLE
HUMANISM IS OBSOLETE
IDEALS ARE EVENTUALLY REPLACED BY CONVENTIONAL GOALS
INHERITANCE MUST BE ABOLISHED
KILLING IS UNAVOIDABLE BUT IS NOTHING TO BE PROUD OF
LABOR IS A LIFE DESTROYING ACTIVITY
MONEY CREATES TASTE
MORALS ARE FOR LITTLE PEOPLE
MOST PEOPLE ARE NOT FIT TO RULE THEMSELVES
MOSTLY YOU SHOULD MIND YOUR OWN BUSINESS
MUCH WAS DECIDED BEFORE YOU WERE BORN
MURDER HAS ITS SEXUAL SIDE
PAIN CAN BE A VERY POSITIVE THING
PEOPLE ARE NUTS IF THEY THINK THEY CONTROL THEIR LIVES
PEOPLE WHO DON'T WORK WITH THEIR HANDS ARE PARASITES
PEOPLE WHO GO CRAZY ARE TOO SENSITIVE
PEOPLE WON'T REHAVE IF THEY HAVE NOTHING TO LOSE
PLAYING IT SAFE CAN CAUSE A LOT OF DAMAGE
PRIVATE OWNERSHIP IS AN INVITATION TO DISASTER
ROMANTIC LOVE WAS INVENTED TO MANIPULATE WOMEN
SELFISHNESS IS THE MOST BASIC MOTIVATION
SEPARATISM IS THE WAY TO A NEW BEGINNING
SEX DIFFERENCES ARE HERE TO STAY
STARVATION IS NATURE'S WAY
STERILIZATION IS OFTEN JUSTIFIED
STUPID PEOPLE SHOULD NOT BREED
TECHNOLOGY WILL MAKE OR BREAK US
THE FAMILY IS LIVING ON BORROWED TIME
THE WORLD BELONGS TO NO ONE
THE WORLD IS LAUGHABLE
THE WORLD IS TERRIBLE AND EXCITING
TRUTH IS NEARLY ALWAYS FAIR ENOUGH
UNKNOWLEDGE IS THE MOST VALUABLE
WE MUST HAVE FREEDOM TO CHOOSE

WHITNEY MUSEUM OF AMERICAN ART



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INDEPENDENT STUDY PROGRAM: 40 YEARS
WHITNEY MUSEUM OF AMERICAN ART

1968–2008

This publication is made possible by a generous
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Jenny Holzer, *Truisms*, 1977–79 (installation on street, New York).

Offset print on paper, 36 x 24 in. (91.4 x 60.9 cm). © 2008 Jenny Holzer,

member Artists Rights Society (ARS), NY. Photo: Jenny Holzer

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Adam D. Weinberg, Joanne Leonhardt Cassullo, and Ron Clark talking with Ray Ring (left), Director of Building Design and Exhibitions, CUNY Graduate Center, at the opening of the ISP Curatorial students' exhibition, *Image War*, at the CUNY Graduate Center's Amie and Tony James Gallery, 2006

FOREWORD

Adam D. Weinberg, Alice Pratt Brown Director,
Whitney Museum of American Art

The Whitney Independent Study Program (ISP) has reached its fortieth anniversary. Longevity and survival in and of themselves are not the marks of its success. Instead, what we are celebrating are the vitality, the relevance, and the continuing demand for its program. This version of our success is based on several factors. First and foremost is the ISP's independence. The ISP for most of its four decades has had its home in downtown New York at arm's length from the Whitney Museum of American Art itself. The ISP, always artist-centric—befitting the Whitney, which is committed to living artists—has been able to shape its own identity, an identity based on risk and experimentation as well as on an unflinchingly honest examination and critique of the forces that shape art making, art writing, and art exhibitions. There have frequently been times over the decades when the ISP directly or indirectly critiqued the Whitney Museum itself. These situations have occasionally been uncomfortable and contentious, seemingly placing the ISP at odds with the Whitney Museum—stirring up controversy internally, in the press, with donors, and among the wider public. I strongly believe, however, that the sign of profound commitment on the part of the Whitney Museum is its being "the artists' museum" and that means accepting dissension, reinvention, and rebellion. This candid and direct approach has attracted students—often with meager means of support—from across the country and from around the globe to the ISP for a program of study that grants no degree.

Second to its success is the continuity of the program, a program that integrates artists, critics, and curators. This continuity has been ensured by Ron Clark, the ISP's director. For most of its forty-year history, Clark has guided the Program through the shifting and sometimes treacherous waters of the art world, where ideas of "the artist," "the museum," and "the market" have radically changed. Clark has held fast to his belief that art cannot be separated from its context. Accordingly, his commitment to a program that mixes artistic, critical, and curatorial practice is unique in the art world. Through the ISP, participants deeply engage and challenge one another and gain an understanding of each other's endeavors and the field of ideas that envelops them. Having participated in the program, ISP students are not strangers to the complex, interrelated, and often conflicting notions that govern the web of the art world. As difficult as it may be for these artists, critics, and curators to learn that 100 percent "free agency" may be an unachievable goal, the struggle toward that end is ultimately empowering. It is quite likely that their effort to meet this challenge has been what has led to the recognition and worldwide renown so many of ISP's participants have gained.

Third to its success is the support the ISP has received, which has been key to its accomplishments; despite the controversy it has sometimes engendered or the perception that it was a bit too independent, there is no denying that the ISP has achieved so much with so little and that

its international reputation is well deserved. Longtime donors such as trustee Joanne Leonhardt Cassullo and Diane and Robert Moss of the Helena Rubinstein Foundation, an early supporter of the ISP, have fully understood that although the program is independent, it exists at the core of the Whitney's mission. Above all, numerous artists, instructors, and seminar leaders have generously given of their time over many years because of their passion for and commitment to the ISP's unique approach. To all of the aforementioned and to the many other donors, participants, and friends of the ISP who have helped ensure its survival we say thank-you; not merely because the ISP has achieved this milestone, but also because at the same time it has kept true to its founding spirit. ■

Opening of the ISP
Curatorial students'
exhibition, *Empire/State*
at the CUNY Graduate
Center's Amie and Tony
James Gallery, 2002



ISP alumni Richard
Armstrong, Lisa
Phillips, and Karl
Willers at the opening
of an ISP Curatorial
students' exhibition
at the Whitney
Museum downtown
branch on Maiden
Lane, New York, 1992



Joanne Leonhardt Cassullo and Ron Clark meeting at the ISP space at 100 Lafayette Street, New York, 2003

ISP DIRECTOR'S REMARKS

Ron Clark, Director, Independent Study Program

I have been privileged over the past forty years to work with a great many remarkable people who have demonstrated a deep and abiding commitment to socially engaged and theoretically informed artistic practice, art historical scholarship, and curatorial work. In this fortieth anniversary publication we have selected a relatively small number of alumni of the Independent Study Program to represent the range of accomplishment of those who have participated in the program over the years. Ideally I would have preferred a wider and more inclusive representation. I take a great deal of pride in the achievements of all ISP alumni. The impressive résumés of those included in this anniversary publication reflect the extraordinarily high quality of professional work accomplished by ISP alumni in the fields of artistic practice, scholarly research, art history, critical writing, teaching, and curating.

In addition to ISP alumni, it is equally important to recognize the significant contribution made to the intellectual content of the ISP by those who have served as full-time faculty, visiting faculty, tutors, and seminar leaders. We have highlighted the role of many of these men and women in the introductory essay of this publication.

I am extremely grateful for the support provided by Adam D. Weinberg, Director of the Whitney Museum. Adam is a true friend of the ISP and an eloquent advocate for the program. Many Whitney curators, department heads, and other staff members have earned the program's gratitude for their support and assistance over the years. Elsewhere in this book we thank those foundations, agencies, and others who have provided necessary funding. I especially thank Diane and Robert Moss and the Helena Rubinstein Foundation for making it possible for us to produce this fortieth anniversary publication.

The ISP's greatest debt is owed to Joanne Leonhardt Cassullo. An ISP alumna and longtime Whitney trustee, Joanne has demonstrated a truly remarkable, steadfast commitment to the program over a period of twenty-five years. Through the resources of The Dorothea L. Leonhardt Foundation, Inc., and The Dorothea Leonhardt Fund of the Communities Foundation of Texas, Inc., she has established an endowment for the ISP. Moreover she has provided much-needed funding assistance and moral support at crucial times in the program's history. Joanne has a deep understanding and appreciation of the alternative intellectual and pedagogical project that the ISP has been since its inception. It would be literally impossible to overstate her importance to the history of the ISP. ■



The first ISP space on Cherry Street, New York, with
Ron Clark and three students in the doorway, 1968

THE INDEPENDENT STUDY PROGRAM 1968–2008

This year the Whitney Museum of American Art celebrates the fortieth anniversary of its Independent Study Program. The ISP has evolved from a small experimental project challenging established thinking about education in the field of art to become a world-renowned model for an alternative approach to the education and professional development of young artists, art historians, and curators.

DESCRIPTION

In its present form, the Independent Study Program consists of three parts: the Studio Program, the Curatorial Program, and the Critical Studies Program. The ISP provides a setting within which students pursuing art practice, curatorial work, art historical scholarship, and critical writing engage in ongoing discussions and debates that examine the historical, social, and intellectual conditions of artistic production. The program encourages critical study and theoretical inquiry into the practices, institutions, and discourses that constitute the field of culture.

Each year fifteen students are selected to participate in the Studio Program, four in the Curatorial Program, and six in the Critical Studies Program. The ISP begins in early September and concludes at the end of the following May. Many of the participants are enrolled at universities and art schools and receive academic credit for their participation, while others have recently completed their formal studies.

The participants in the Studio Program each year are engaged in a variety of art practices, including painting, sculpture, film and video, photography, performance, and various forms of interdisciplinary work. They are provided with studio space in the ISP's loft in downtown Manhattan. An exhibition of their work is held in May.

The Curatorial students collaborate to produce an exhibition. Working closely with the ISP's faculty and curators at the Whitney Museum, the students develop proposals for the exhibition. Once a proposal has been approved by the Museum's curators, the students proceed to select artworks, arrange loans, and design and oversee the installation of the exhibition. In addition, the students write essays for and participate in the production of a catalogue accompanying the exhibition.

Critical Studies participants engage in individual scholarly research and critical writing projects through tutorials with a professional art historian, critic, or cultural theorist. The ISP's faculty arranges the tutorial and provides additional advice and guidance. A symposium is held in May at the Whitney Museum, at which the Critical Studies students present papers resulting from their tutorial projects.

The current full-time faculty of the ISP consists of Ron Clark, the program's Director, and Johanna Burton, Associate Director. Visiting faculty include Mary Kelly, Benjamin Buchloh, Hal Foster, Laura Mulvey, Chantal Mouffe, Gregg Bordowitz, Andrea Fraser, and Isaac Julien. All members of the faculty are available to meet individually with participants in the program to discuss their work or more general practical, theoretical, or historical questions.

Each week during the year, a professional artist, theorist, or historian conducts a seminar at the ISP. Members of all three components of the program participate in these seminars, which focus on the work of the seminar leader. In addition, all members of the program participate in a weekly reading seminar in social and cultural theory led by Ron Clark, Johanna Burton, and members of the program's visiting faculty. This seminar provides an occasion for the group to collectively study and discuss contemporary critical theory. There is particular emphasis on the methodologies of critical cultural studies and social art history.

BRIEF HISTORY

The Independent Study Program has seen many changes during the past forty years. Some highlights are presented here in a brief history based on extended interviews with the program's Director, Ron Clark.

The program's beginnings coincide with the Whitney Museum's move, in 1966, to its current location on Madison Avenue. The Museum had never had an education department, and it was decided that one should be established. John I. H. Baur, the Museum Director at the time, hired Douglas Pederson to head the new Education Department. Upon securing a large Carnegie Endowment grant for this purpose, Pederson proceeded to hire several young advisers who were given the task of inventing programs that represented an alternative approach to educating artists, curators, and art historians.

A pilot version of the ISP was initiated in 1967. It entailed on-site study at the Museum for a small group of students. In 1968, the ISP was established as a program within the new Education Department. Gradually, the program began to take on its present shape in terms of organizational structure and intellectual content.

David Hupert became Head of the Education Department upon the departure of Pederson in 1969. Hupert and Ron Clark shared responsibility for the ISP. Clark was the Head of the Studio Program, and Hupert headed what was first known as the Art History Program. In the early 1970s David Diao and Yvonne Rainer joined the program as instructors.

In 1973, Hupert transformed the Art History Program into a Museum Studies Program, the first of its kind in the United States, which allowed ISP students to gain practical, hands-on experience organizing exhibitions. He also established a system of branch museums—gallery spaces in commercial settings in New York—which served as satellites of the Whitney Museum. The first branch museum was at 55 Water Street in downtown Manhattan.

The earliest headquarters for the Studio Program was a city-owned warehouse building on Cherry Street, near Chinatown. It was the first in a succession of similar city-owned spaces; all were rather derelict and had to be reclaimed by program members. In addition to the ISP, the Cherry Street building housed the Whitney Education Department's program for inner-city high school students. The next move for the ISP situated its two divisions in separate locations. From 1973 to 1978, the Studio Program made its home on Reade Street, near City Hall. The Art History / Museum Studies Program was located at 55 Water Street.

Seminar with artist Donald Judd at his studio. On Judd's left is Ron Clark and on his right is artist Julian Schnabel, 1974



Seminar with artist Alice Neel at the Whitney Museum downtown branch at 55 Water Street, New York, 1977



ISP Faculty member David Diaoy talking with a student at the ISP space at 384 Broadway, New York, 1983



Filmmaker Yvonne Rainer leading a seminar at the ISP space at 384 Broadway, 1993

Ron Clark in his office at the ISP space at 384 Broadway, circa 1996



Artist Silvia Kolbowski (at left) leading a seminar at the ISP space, 384 Broadway with ISP faculty member Hal Foster and Ron Clark (far right), circa 1990



In 1978, the Studio Program relocated yet again, this time to the former First Precinct police station on Old Slip, opposite 55 Water Street. The program remained there for three years. And then, in 1981, the program experienced major changes. Hupert left the Whitney, the 55 Water Street branch museum was closed, and the city reclaimed the building on Old Slip that housed the Studio Program. Tom Armstrong, at that time the Director of the Museum, came to the rescue of the ISP. He appointed Ron Clark as Director of the Independent Study Program, combining the Studio Program and the Art History/Museum Studies Program as a department separate from the Education Department. It was at that point that the ISP moved to 384 Broadway, which remained its home for the next eighteen years. The space on Broadway, on the boundary between Tribeca and Chinatown in lower Manhattan, was a large loft-space that provided spacious studios for studio participants and work space for the Art History/Museum Studies students. In 2000, the ISP moved to its current location at 100 Lafayette Street, not far from the Broadway space. Although somewhat smaller, this new home provides much improved facilities and a major upgrade in technical resources.

A number of people have played a significant role as ISP faculty members and visiting faculty over the years since the program was restructured in 1981. In 1982, Richard Armstrong, an ISP alumnus, joined the ISP as the Art History/Museum Studies instructor and remained with the program until 1988 when he became a full-time curator at the Whitney. "Richard brought a very interesting dimension to the program," Clark recollects, "in that he was always a very strong advocate for artists. Also, through his own immersion in the world of contemporary art, he was able to offer tremendous practical knowledge to the students." During this same period another ISP alumnus, Karl Willers, worked with the program as exhibition coordinator for the Museum Studies students' exhibitions. Willers later became Director of the Whitney's Downtown Branch Museum in the Wall Street area. Both Richard Armstrong and Karl Willers were instrumental in creating and implementing the practices and policies that constitute the ISP's approach to curatorial work. By the early 1980s, the Whitney had established several branch museums. In 1981 ISP alumna Lisa Phillips became the Director of Branch Museums. Throughout the 1980s and 1990s, ISP student-curated exhibitions were held at a number of these branch museums, principally at the Downtown Branch. Clark gratefully acknowledges that Phillips provided invaluable assistance to the program during this period.

In 1987, the Art History/Museum Studies Program was reconstituted into two separate programs, the Critical Studies Program and the Curatorial Program. This was done in order to accommodate students' desires to pursue either curatorial work or scholarly research and critical writing. At that time, art historian and critic Hal Foster was named Senior Instructor for the ISP and supervised both the Curatorial and Critical Studies students. Speaking of Foster's curatorial philosophy, Clark says, "Hal thought that exhibitions should embody theoretical and critical arguments. He saw the ISP as a chance to experiment and see if it was possible to develop alternative curatorial forms, to challenge the established conventions."

The artist and theorist Mary Kelly joined the ISP faculty as a full-time Senior Instructor in 1989. Kelly offered advice and guidance to students in all three parts of the program. As Clark

puts it, "Mary brought to the program her strong commitment as a feminist and her deep and extensive involvement with psychoanalytic theory."

In 1992 the art historian Benjamin Buchloh replaced Hal Foster as Senior Instructor for the ISP, overseeing the work of the Curatorial and the Critical Studies students. Clark notes, "His scholarly emphasis on the international avant-garde of the sixties and seventies is widely recognized. He is credited with introducing to the American art and academic communities a greater knowledge about European Conceptual art practices of that period."

From the early 1980s on, an important component of the ISP has been the contribution of a number of people who have served as visiting faculty. This is a part-time role, in which professional artists, critics, and art historians lead seminars and then meet individually throughout the year with program participants to discuss their projects. Some of these visiting faculty members were previously full-time faculty who have moved on to teach elsewhere. Hal Foster is now Professor of Art History at Princeton University; Mary Kelly is Professor of Visual Art at UCLA; and Benjamin Buchloh is Professor of Art History at Harvard University. Others who have served or are currently serving as visiting faculty with the ISP include: Yvonne Rainer, David Diaó, Barbara Kruger, Martha Rosler, Silvia Kolbowski, Craig Owens, Douglas Crimp, Renée Green, Gregg Bordowitz, Laura Mulvey, Isaac Julien, Andrea Fraser, and Chantal Mouffe. A representative selection of the many artists, critics, and historians who have served as seminar leaders is included elsewhere in this publication.

From 1999 until 2007, Eva Diaz served as Instructor for the Curatorial Program. She led weekly exhibition planning meetings with the Curatorial students, providing instruction in exhibition practices and museum policy. From 2000 to 2007, in collaboration with the Graduate Center of the City University of New York, ISP Curatorial Program exhibitions were held in the gallery at the Graduate Center.

In 1998, a fellowship in honor of Joanne Leonhardt Cassullo was established. Each Cassullo Fellow spent a semester with the ISP, participating in seminars and meeting for discussions with program participants. In particular the Fellow consulted with Curatorial students as they developed their exhibition project. Those serving as Cassullo Fellows have been Alex Alberro, Geoff Batchen, Jennifer González, Christiane Paul, and Lydia Yee.

Throughout the history of the ISP, administrative support has been provided by the program's Assistant. In particular, the program has benefited greatly from the recent contributions of Gareth James, Margaret Liu Clinton, and Sarah Lookofsky. Like many past Assistants, these three are also alumni of the ISP.

THEORY AND PEDAGOGY

What distinguishes the ISP is the emphasis that it places on the interrelationship between theory and practice. In many respects, the intellectual content of discussions and debates at the ISP since the mid-1970s reflects the revolution in critical theory of the past four decades. There has been a remarkable expansion and deepening of critical thought and theoretical inquiry during this period. The study of art and culture has been dramatically transformed by the introduction of alternative

Ron Clark leading a theory seminar at the ISP space at 384 Broadway, 1999



Artist Jenny Holzer leading a seminar at the ISP space at 384 Broadway, at her right is Cassullo Fellow Alex Aberro, 1999

Art historian Benjamin Buchloh leading a seminar at the ISP space at 384 Broadway. At left is ISP faculty member Mary Kelly, circa 1994





Cultural theorist Homi Bhabha leading a seminar
at the ISP space at 384 Broadway, 1991

Ron Clark talking with artist Hans Haacke
during a break in Haacke's seminar at the
ISP space at 384 Broadway, circa 1993



Artist Fred Wilson
preparing to lead
a seminar at the
ISP space at 384
Broadway, 1993



critical and theoretical methodologies, including structuralist semiotics, post-structuralist theory, psychoanalysis, postcolonial theory, and feminist and Marxist cultural analysis. This multidisciplinary approach, which came to be known as cultural studies, employs a wide range of concepts and methods in the critical analysis of the diverse practices, discourses, and institutions that constitute the field of culture.

While the orientation to critical theory and a cultural studies approach informs the program as a whole, the advent of the reading seminar in cultural and social theory from the late 1970s on has been of central importance. It provides an opportunity for students and faculty to collectively read, study, and debate contemporary theory. It also allows faculty members to present theoretical models that are of particular importance to them. Given the theoretical sophistication of many of the participants in the program, the historians, critics, and artists who lead seminars at the program know that they can present work that is intellectually challenging and that they will receive an intelligent and informed response from the participants.

Ron Clark has long advocated a critical cultural studies approach. He describes that approach as follows: "Cultural studies represents a commitment to the critical study of the political, economic, and ideological forces that shape and condition cultural production in modern society. It is concerned with examining cultural practices as forms of ideological representation, structures of signification that are bound up with social interests and relations of power and authority. From this perspective the cultural domain is viewed as structured by social contradictions, the social divisions and hierarchies of class, race and ethnicity, gender and sexuality. Cultural practices are seen as either legitimizing a dominant and hegemonic social order or in some way questioning and contesting it."

He goes on to say, "The defining characteristic of the program is the recognition that there are always social and political stakes involved in cultural practice. Art and culture are never neutral or innocent. They are always shaped or determined in some way by social interests. This conception contradicts the central principle of conventional mainstream aesthetics that art is disinterested, autonomous, and separate from the social world. Since the late 1970s, developments in critical theory and cultural studies have shaped the thinking and work of the majority of those who have been associated with the ISP as students, faculty or seminar leaders. Many of the artists have been committed to a socially engaged critical art practice. This work often takes the form of a critique of the ideological effects of existing forms of cultural representation, such as advertisements, Hollywood films, or the high art canon itself. It can also take the form of institutional critique ranging from institutions such as schools or museums to larger social structures such as capitalism, racism, patriarchy, and heterosexism."

By taking recent developments in critical theory and social art history and applying them to the study of artistic production and reception and to the realization of exhibitions, the ISP has helped to initiate and establish alternative approaches to artistic and curatorial practice. An important aspect of this program has been its ability to maintain a critical dialogue from within the framework of the Whitney Museum. Says Clark, "I see the program as both inside and outside the Museum proper. We are structurally linked to the Museum and we benefit in many

ways from the institutional support that the Museum provides. At the same time we maintain a high degree of autonomy. How we have managed to negotiate that complex relationship has been crucial to our success."

Over these past forty years, the ISP has managed to strike a balance between continuity and change. While remaining committed to an alternative pedagogical methodology and to the principle of a dialectical relationship between theory and practice, the program has remained open to new currents of thought and forms of cultural practice. The ISP has affected the lives of the more than 1,400 men and women who have participated in it. It is to them that we dedicate this book. ■

NOTE: The following representative selection of Independent Study Program alumni contains biographical information on sixty-seven people who participated in the Studio, Critical Studies, and Curatorial Programs. These alumni were free to choose how they wished to represent themselves. Consequently there is some variety in the form of the statements included.

Representative Selection of ISP Alumni 1968–2008

Laylah Ali ISP 1991–92

Laylah Ali was born in Buffalo, New York, in 1968, and lives and works in Williamstown, Massachusetts. She received a BA from Williams College and an MFA from Washington University in St. Louis, Missouri, and attended the Whitney Independent Study Program during 1991–92. Laylah Ali has had solo exhibitions at the Museum of Modern Art, New York; the Institute of Contemporary Art, Boston; the Museum of Contemporary Art, Chicago; the Contemporary Art Museum, St. Louis; and the Massachusetts Museum of Contemporary Art, North Adams, among others. Her work was exhibited at the Venice Biennale (2003) and the Whitney Biennial (2004). *Typology*, her most recent catalogue, was published in 2007 in conjunction with a traveling show of her drawings, organized by the Pennsylvania Academy of the Fine Arts. One of her current shows is *Notes/Drawings/Untitled Afflictions* at the DeCordova Museum and Sculpture Park in Lincoln, Massachusetts.



Untitled, 2004
Gouache on paper, 10 $\frac{3}{8}$ x 8 $\frac{3}{8}$ in. (26.4 x 21.3 cm)
Courtesy 303 Gallery, New York

Jennifer Allora ISP 1998–99

The artists Jennifer Allora (b. 1974, Philadelphia, Pennsylvania) and Guillermo Calzadilla (b. 1971, Havana, Cuba) live and work in San Juan, Puerto Rico, and are currently DAAD (Deutscher Akademischer Austausch Dienst) scholarship holders in Berlin, Germany. Allora & Calzadilla's work has been exhibited worldwide. Recent solo exhibitions include the following: Haus der Kunst, Munich, 2008; Kunstverein München, 2008; the Stedelijk Museum, Amsterdam, 2008; Kunsthalle Zürich, 2007; Renaissance Society, Chicago, 2007; Serpentine Gallery, London, 2007; Whitechapel Art Gallery, London, 2007; San Francisco Art Institute, 2007; S.M.A.K. (Stedelijk Museum voor Actuele Kunst), Ghent, Belgium, 2006; Palais de Tokyo, Paris, 2006; Dallas Museum of Art, 2006.

They have presented their work in numerous collective international exhibitions—including at the Walker Art Center, Musée d'Art moderne de la Ville de Paris / ARC, and Tate Modern—and have taken part in São Paulo, Venice, Whitney, Lyon, Istanbul, Sydney, and Gwangju biennials among others.



Stop, Repair, Prepare: Variations of Ode to Joy for a Prepared Piano
with Guillermo Calzadilla (live performance), 2008

David Bates ISP 1976-77

A native of Dallas, David Bates is undeniably one of Texas's most celebrated artists. Bates attended Southern Methodist University and earned a BFA in 1975 followed by an MFA in 1978. Shortly after completing graduate school, Bates received recognition across the country exhibiting in museums including the Corcoran Gallery of Art, Washington, DC; the Metropolitan Museum of Art, New York; and the Contemporary Arts Museum, Houston. In 1987, his work was included in the prestigious *Biennial Exhibition* at the Whitney Museum of American Art, and in 1988, Bates was honored with a traveling exhibition organized by the Modern Art Museum of Fort Worth. His paintings and sculpture have been acquired by museums including the Dallas Museum of Art, Texas; the Metropolitan Museum of Art, New York; the Museum of Fine Arts, Boston; the Carnegie Museum of Art, Pittsburgh; the Whitney Museum of American Art, New York; the Corcoran Gallery of Art, Washington, DC; the Hirshhorn Museum and Sculpture Garden, Washington, DC; the Sheldon Memorial Art Gallery and Sculpture Garden, Lincoln, Nebraska; the Museum of Fine Arts, Houston, Texas; the Modern Art Museum of Fort Worth, Texas; the Smithsonian Museum of American Art, Washington, DC; the El Paso Museum of Art, Texas; and the San Francisco Museum of Modern Art.

In 2007 the Modern Art Museum of Fort Worth in association with Scala Publishers published a comprehensive monograph entitled, *David Bates*, which includes more than one hundred full-color illustrations of Bates's works on paper, paintings, and sculpture from his thirty-year-long career.



Sea Breeze, 2003
Oil on canvas, 60 x 40 in. (152.4 x 101.6 cm)
Courtesy Dunn and Brown Gallery, Dallas

Gregg Bordowitz ISP 1985–86

Gregg Bordowitz (b. 1964, Brooklyn, New York) is a writer, filmmaker, and video maker. His films, including *Fast Trip Long Drop* (1993), *A Cloud In Trousers* (1995), *The Suicide* (1996), and *Habit* (2001), have been widely shown in festivals, museums, and movie theaters in the United States and internationally. His writings have been published in anthologies such as *AIDS: Cultural Analysis/Cultural Activism*; *Queer Looks*; *Uncontrollable Bodies*; and *Resolutions* and in numerous publications and journals including the *Village Voice*, *Frieze*, *Artforum*, *American Imago*, *Art Journal*, *Documents*, and *October*. In the spring of 2002, Bordowitz had a solo museum show at the Museum of Contemporary Art, Chicago. His book—titled *The AIDS Crisis Is Ridiculous and Other Writings, 1986–2003*—was published by MIT Press in the fall of 2004. For this collection, Bordowitz received the 2006 Frank Jewitt Mather Award from the College Art Association. In addition, he has received a Rockefeller Intercultural Media Arts Fellowship and a John Simon Guggenheim Memorial Fellowship, among other grants and awards. Bordowitz is a member of the faculty of the Film, Video, and New Media Department at the School of the Art Institute of Chicago, and he is on the faculty of the Whitney Independent Study Program.



Still from *Volition* (work in progress), 2008
Courtesy the artist

Matthew Buckingham ISP 1996–97

Utilizing photography, film, video, audio, writing, and drawing Matthew Buckingham's work questions the role that social memory plays in contemporary life. By examining ways that the past appears in the present Buckingham also scrutinizes the power and effects of historical representation. His projects work with space, real and imaginary, to create physical and social contexts where viewers are encouraged to question received ideas—often the things that are most familiar. Recent works have investigated the past and present of the Indigenous people in the Hudson River valley (*Mulheakantuck—Everything Has a Name*, 2003); racism and the “creative destruction” of the city of St. Louis (*Traffic Report*, 2005); and the legacy of radical political philosopher Mary Wollstonecraft's thoughts in our own time (*The Spirit and the Letter*, 2007).

Buckingham's film and slide installations have been featured internationally in solo exhibitions at the Hamburger Bahnhof–Museum für Gegenwart, Berlin; Dundee Contemporary Arts, Scotland; the FRAC (Fonds Régional d'Art Contemporain) Centre, Orléans; the Kunstverein und Kunstmuseum St. Gallen, Switzerland; the Westfälischer Kunstverein, Münster; the Museum Moderner Kunst Stiftung Ludwig Wien, Vienna; the Charles H. Scott Gallery, Vancouver; P.S.1 Contemporary Art Center, Long Island City, New York; the Statens Museum for Kunst, Copenhagen; Capacete Projects, Rio de Janeiro; the Moderna Museet, Stockholm; as well as the Institute of Visual Arts, University of Wisconsin, Milwaukee. He received his MFA from Bard College in 1996 and completed his studies at the Whitney Independent Study Program in 1997.



Production still from *The Spirit and the Letter*, 2007
Continuous color video projection with sound, electrified
chandelier, and mirror, dimensions variable; 18 minutes
Courtesy the artist and Film and Video Umbrella, London

Tom Burr ISP 1987–88

Tom Burr grew up outside New Haven, Connecticut. After graduating from the School of Visual Arts in New York, he attended the Whitney Independent Study Program during 1987–88. Since that time his work has been exploring the conditions of sculpture, both historically and from within the contemporary frame that the work is made and viewed in. Burr exhibited with American Fine Arts Co. in New York from the early 1990s until its close in 2003. His final exhibition there was entitled *Gone, Gone* (2003). Burr's work has been viewed in numerous solo exhibitions internationally, including Secession, Vienna; Galerie Neu, Berlin; and the Whitney Museum of American Art. In 2006 Burr's retrospective exhibition, *Extrospective*, was mounted at the Musée cantonal des Beaux-Arts, Lausanne.



Addict-Love, 2008

Plywood, stain, aluminum powder coated speedrail, vintage curtains, theater curtains removed from the Pantages Theater in Los Angeles, and books, 72 x 300 x 168 in. (182.9 x 762 x 426.7 cm). (foreground)

Constricted Construction, 2008

Aluminum ladder and book, 138 x 35 x 79 in. (350.5 x 89 x 201.7 cm). (background)

Courtesy the artist; Sculpture Center, Long Island City, New York; and Galerie Neu, Berlin

I understand what I do as an expansive practice that is unified by a commitment to a core of concerns, best characterized as an investigation of the representation of nature. This practice materializes through a diverse field of expression, which includes sculpture, installation, photography, writing, teaching, and lecturing, as well as practical collaborations with organizations such as zoos, wildlife conservation organizations, museums, and community groups.

The central theme of my work has been an attempt to understand what the social category of nature is today by exploring the institutions and individuals who claim to speak for nature. My work has never been “about nature,” but rather has been concerned with ideas about nature. Any attempt to understand the shifting meaning and social status of nature must begin with a historical consideration of the subject in the realms of art, philosophy, natural science, and popular sentiment. A good deal of my work attempts to map, or rather backtrack into, the history of ideas in order to better comprehend the present culture of nature. I am often drawn to the nineteenth century as the heyday of the field of natural history, but I am equally compelled to interrogate the contemporary institutions that define today’s official story of nature: science museums, environmental groups, wildlife cinema, zoos, and national parks. These institutions are sometimes also partners or hosts for various visual art projects I’ve produced over the past decade.

In consideration of my “Big Dream,” I’d like my activity as a visual artist to make an important contribution to expanding the discourse on nature and the question of the relation of aesthetics to science. It is nearly impossible to measure my success in attaining this larger goal; I have, however, experienced individual instances when my work has influenced both the arts and scientific institutions associated with particular projects. The emphasis of a contribution should be a critical one: examining assumptions and prejudices and attempting to elucidate some of the deeply contradictory notions about nature, which are infused with ideology.

Mark Dion was born in New Bedford, Massachusetts, and currently lives in Beach Lake, Pennsylvania. He has shown worldwide for more than two decades, with solo exhibitions including *System Metropolis* (2007) at the Natural History Museum, London, and *Projects 82, Rescue Archaeology* (2004), a project for the Museum of Modern Art, New York. In 1999 he presented *Two Banks (Tate Thames Dig)* for the Tate, London; in 1997 *Cabinet of Curiosity* for the Wexner Center of the Arts in Columbus, Ohio; and in 1995 *Unseen Fribourg* for the FRI-ART Centre D’Art Contemporain, Fribourg, Switzerland. Dion’s work has also been featured in numerous international group exhibitions. Most recently included in the 2008 Folkestone Sculpture Triennial (United Kingdom), Dion participated in the 2005 exhibition *Becoming Animal: Contemporary Art in the Animal Kingdom* at Mass MoCA in North Adams, Massachusetts, as well as *Gordon Matta-Clark: Odd Lots* (2005) at the Queens Museum of Art in New York, and the 2004 Bienal de São Paulo in Brazil. His work was also shown in a number of earlier pivotal exhibitions, among them the 1999 *The Museum as Muse* at the Museum of Modern Art, New York; *The (Un)Making of Nature* (1990) at the Whitney Museum of American Art Downtown at the Federal Reserve Plaza, New York; and *Fake* (1987) at the New Museum for Contemporary Art in New York.



The Octagon Room, 2008
(installation view at Tanya Bonakdar Gallery, New York)
Mixed media, 100 x 330 x 330 in. (254 x 838.2 x 838.8 cm)
Courtesy the artist; Tanya Bonakdar Gallery, New York

Andrea Fraser ISP 1983–84

Andrea Fraser's work has been identified with performance, video, context art, and institutional critique. Major projects include installations for the Berkeley Art Museum (1992); the Kunstverein München (1993); the Venice Biennale (Austrian Pavilion, 1993); the Whitney Biennial (1993); the Generali Foundation, Vienna (1995); the Kunsthalle Bern (1998); the Sprengel Museum Hannover (1998); and the Bienal de São Paulo (1998). She has created performances for the New Museum of Contemporary Art, New York (1986); the Philadelphia Museum of Art (1989); the Wadsworth Atheneum, Hartford (1991); inSITE, San Diego/Tijuana (1997); and the MICA Foundation, New York (2001). She has also performed solo work at the Whitechapel Art Gallery, London; Dia Art Foundation, New York; the Museum Moderner Kunst Stiftung Wien, Vienna; and the Museum of Contemporary Art, Los Angeles, among other venues. A survey of her video work was presented by the Morris and Helen Belkin Art Gallery, University of British Columbia, Vancouver, in 2002. In 2003, the Kunstverein in Hamburg organized the retrospective *Andrea Fraser: Works 1984–2003*. Her essays and performance scripts have appeared in *Art in America*, *Afterimage*, *October*, *Texte zur Kunst*, *Social Text*, *Critical Quarterly*, *Documents*, *Artforum* and *Grey Room*. *Museum Highlights: The Writings of Andrea Fraser* was published by MIT Press in 2005.

Fraser was a founding member of the feminist performance group The V-Girls (1986–96), the project-based artist initiative Parasite (1997–98), and the cooperative art gallery Orchard (2005–08). She was also co-organizer of *Services*, a "working-group exhibition" that toured to seven venues in Europe and the United States between 1994 and 2001. Fraser has received grants from Art Matters, Inc., the Franklin Furnace Fund for Performance Art, the New York Foundation for the Arts, and the National Endowment for the Arts. She is currently a member of the faculty of the Whitney Independent Study Program and Associate Professor in the Department of Art, University of California, Los Angeles.



Untitled, 2003
DVD; 60 minutes
Courtesy Friedrich Petzel Gallery, New York

Andrea Geyer ISP 1999–2000

Andrea Geyer uses both fiction and documentary strategies in her image- and text-based works. She investigates the influence of historically evolved concepts such as national identity, gender, and class in the context of the ongoing readjustment of cultural meanings and social memories in current politics. Geyer's most recent project, *Spiral Lauds*, which uses the American Southwest as an example, is a photographic and textual historiography of the ongoing dispossession of lands from Indigenous people by colonization, the extension of governmental activity, capitalist development, and flat-out force and violence—a dispossession that constitutes one of the longest struggles for social justice in North America. The work critically engages these questions of land and identity not simply as events that have already happened but foremost as processes still ongoing today.

Andrea Geyer is a 2000 graduate of the Whitney Independent Study Program. Since 2005 she has held the position of Professor at Malmö Art Academy, Sweden. Solo shows include the following: 2008: Galerie Hohenlohe, Vienna; Galerie Thomas Zander, Cologne; and Art Unlimited, Basel; 2005: IASPIS (Independent Artists Studio Program in Sweden), Stockholm; 2004: Kunstverein St. Gallen in Katharinen, Switzerland; 2003: Secession, Vienna; 2001 Parlour Projects, Brooklyn, New York; 2000 La Panadería, Mexico City; and P.S.1 Project Space, Long Island City, New York (with Sharon Hayes). Group shows include the following: 2008: *War Stories*, MassArt, Boston; *Field Work*, Smart Project Space, Amsterdam; *Headline & Footnotes*, Henie Onstad Art Centre, Oslo; and *50 Moons of Saturn*, Torino Triennale; 2007: Documenta 12, Kassel, Germany; and *Exil des Imaginären*, Generali Foundation, Vienna; 2006: *When Artists Say We*, Artists Space, New York; *Re_dis_traus Voltage of Relocation and Displacement*, Apex Art, New York; and *The Look of Law*, University Art Gallery, University of California, Irvine; 2005: *Information Transformation*, ExtraCity, Antwerp; *Be what you want but stay where you are*, Witte de With, Rotterdam, the Netherlands; and *Patriot*, Contemporary Museum, Baltimore; 2004: *School of Missing Studies*, Kunstverein München; and Open House, OK Center for Contemporary Art, Linz, Austria; 2003: *The American Effect*, Whitney Museum of American Art, New York; 2002: *On Route*, Serpentine Gallery, London; Manifesta 4, Frankfurt am Main; *Formen der Organisation*, Gallerija Skuc, Ljubljana, Slovenia; Galerie der Hochschule für Grafik und Buchkunst, Leipzig; and Kunstraum der Universität Lüneburg, Germany.



Intaglio (The Audrey Munson Project), 2008
 Inkjet prints, etched glass, and wood frame. 11 x 14 in. (28 x 35.6 cm) each
 Courtesy the artist and Galerie Thomas Zander, Cologne

Felix Gonzalez-Torres ISP 1980–81

Felix Gonzalez-Torres was an American, born in Cuba in 1957, who lived and worked primarily in New York City. Gonzalez-Torres's work has been the subject of many major museum exhibitions, including *Felix Gonzalez-Torres: Traveling* at The Museum of Contemporary Art, Los Angeles (1994), which traveled to the Hirshhorn Museum and Sculpture Garden, Washington, DC, and the Renaissance Society, Chicago; and *Felix Gonzalez-Torres*, the first major retrospective of his work, organized by the Solomon R. Guggenheim Museum, New York (1995), which traveled to the Centro Galego de Arte Contemporánea, Santiago de Compostela, and the Musée d'Art Moderne de la Ville de Paris. Since his death, solo exhibitions of his work have been organized by numerous institutions including, the Sprengel Museum Hannover, Germany (1997); the Serpentine Gallery, London (2000); Hamburger Bahnhof, Museum für Gegenwart, Berlin (2006); and the Museo de Arte Latinoamericano de Buenos Aires (2008). In 2007, Gonzalez-Torres was selected to represent the United States at the 52nd Venice Biennale, becoming only the second posthumous artist to be given this honor, after Robert Smithson. Gonzalez-Torres's work has been featured in countless group exhibitions and art publications and is represented in more than thirty major public collections worldwide.

Gonzalez-Torres moved to New York in 1979 on a fellowship to study art at Pratt Institute, Brooklyn. During 1980–81, he participated in the Whitney Independent Study Program where exposure to postmodern theory had a tremendous impact on his work and thinking. In 1983, he attended the program for a second time, while completing his BFA at Pratt. In 1987, he received his MFA from the International Center of Photography and New York University and began teaching at New York University and later at the California Institute of the Arts, Valencia. In these early years of his career, Gonzalez-Torres participated in exhibitions at many important nonprofit art spaces including Artists Space, New York (1987), and White Columns, New York (1988), and INTAR Latin American Gallery, New York (1988). Though he began showing at Rastovski Gallery, New York, in 1988, he had his first major solo exhibition in 1990 at Andrea Rosen Gallery, which represented his work throughout his lifetime and continues to do so today. Over the following years, Gonzalez-Torres was included in hundreds of group and solo shows, including the Whitney Biennial (1991) and the Venice Biennale (1993). In 1993, the Museum of Modern Art, New York, invited Gonzalez-Torres to make a work for its *Projects* series, for which he created the billboard *Untitled*, which has become one of his best-known works and has been exhibited many times throughout the world. Gonzalez-Torres died in January 1996, and in 2002, the Felix Gonzalez-Torres Foundation was established, in accordance with his wishes, to further the understanding of his work for scholars, students, and the general public alike.



Untitled, 1991
 (installation at 30 Dekalb Avenue near Flatbush Avenue, Brooklyn, for *Projects 34: Felix Gonzalez-Torres* at Museum of Modern Art, New York, 1992). Billboard, dimensions variable. Courtesy Andrea Rosen Gallery, New York

Renée Green ISP 1989–90

Renée Green is an artist, filmmaker, and writer. Via films, essays and writings, installations, architecture, and sound-related works and events her work engages with investigations into circuits of relation and exchange over time and the gaps and shifts in what survives in public and private memories as well as what has been imagined. She also focuses on the effects of a changing transcultural sphere on what can now be made and thought.

Green's exhibitions, videos, and films have been seen throughout the world in museums, biennials, and festivals. Some of these include one-person exhibitions at Portikus, Frankfurt am Main; Centro Cultural de Bélem, Lisbon; Fundació Antoni Tàpies, Barcelona; Secession, Vienna; Stichting de Appel, Amsterdam; and The Museum of Contemporary Art, Los Angeles. Other venues include Documenta 11; Johannesburg Biennial, Kwangju Biennale; Whitney Museum of American Art Biennial; Aperto, Venice Biennale; Museum of Contemporary Art, Chicago; the Louisiana Museum of Art, Copenhagen; Institute of Contemporary Art, London; Centre Georges Pompidou, Paris; MACBA (Museu d'Art Contemporani de Barcelona), Barcelona; Museum Ludwig, Cologne; and UCLA Hammer Museum, Los Angeles. She has contributed writings to *Texte zur Kunst*, *Spex*, *October*, *Transition*, *Public Culture*, *Frieze*, *Flash Art*, and many other publications. Her books include *Negotiations in the Contact Zone* (editor, 2003), *Between and Including* (Secession/Dumont, Vienna, Germany 2001), *Shadows and Signals* (Fundació Antoni Tàpies, Barcelona, 2000), *Certain Miscellanies* (DAAD, Berlin/De Appel, Amsterdam, 1996), *After the Ten Thousand Things* (Stroom, The Hague, 1994), *Camino Road* (Free Agent Media/Museo Reina Sofia, Madrid, 1994), and *World Tonr* (Museum of Contemporary Art, Los Angeles, 1993). Green is currently Dean of Graduate Studies at San Francisco Art Institute. She lives and works in New York and San Francisco.



Commemorative Toile, 1991
(installation view, *Mobilien/Movables*, Galerie im Taxispalais, Innsbruck, 2004)
Courtesy Free Agent Media and Elizabeth Dee, New York

Johan Grimonprez ISP 1992–93

Johan Grimonprez was born in Roeselare, Belgium, in 1962. He studied at the School of Visual Arts, New York, and attended the Whitney Independent Study Program in New York.

Grimonprez achieved international acclaim with his video collage *Dial H-I-S-T-O-R-Y*. With its premiere at Centre Pompidou, Paris, and Documenta 10 in Kassel, Germany, in 1997, it eerily foreshadowed the events of September 11, 2001. The film tells the story of airplane hijackings since the 1970s and how these changed the course of news reporting. The movie consists of recycled images taken from news broadcasts, Hollywood movies, animated films, and commercials. As a child of the first TV generation, the artist mixes reality and fiction in a new way and presents history as a multiperspective dimension open to manipulation.

Grimonprez's project *Looking for Alfred* (2005) plays with the theme of the double through simulations and reversals. The point of departure is the film director Alfred Hitchcock and his legendary guest appearances in his own films. Innumerable Hitchcock doppelgängers act out a mysterious game of confusion in which Hitchcock meets Hitchcock. This puzzling game of confusion also pays tribute to the pictorial cosmos of the Surrealist painter René Magritte. *Looking for Alfred* won the International Media Award (ZKM, Germany) in 2005 as well as the European Media Award in 2006.

Grimonprez's productions have traveled the main festival circuit from Telluride, Los Angeles, and Rio de Janeiro to Tokyo and Berlin. Curatorial projects have been hosted at major exhibitions and museums worldwide such as the Whitney Museum of American Art, New York; the San Francisco Museum of Modern Art; the Pinakothek der Moderne Munich; and the Tate Modern, London. Grimonprez's work is included in numerous collections such as the Centre Georges Pompidou, Paris; the Kanazawa Art Museum (21st Museum of Contemporary Art), Japan; the National Gallery, Berlin; and the Louisiana Museum of Modern Art, Humlebæk, Denmark. Nominated for the Hugo Boss Prize in 2005, Grimonprez is currently a faculty member at the School of Visual Arts, New York. Grimonprez lives and works in Brussels and New York.



Kozo Okamoto, Skyjacker, Japanese Red Army, Tel Aviv, June 1972

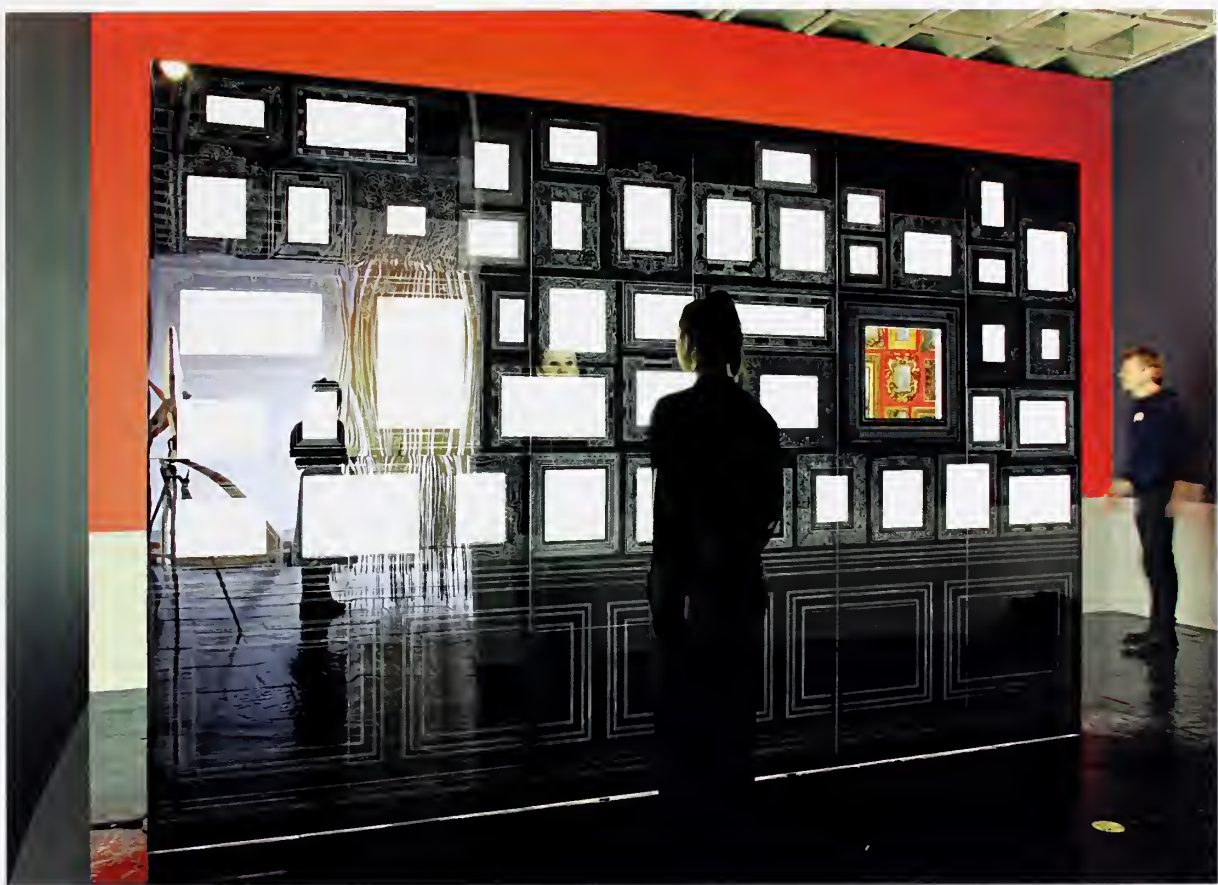
Cibachrome

Courtesy Sean Kelly Gallery, New York

Ellen Harvey ISP 1998–99

“What is art for? Why do we make it? And why is art production and consumption structured the way that it is? My work tries to explore some of these questions by using traditional media and aesthetics in unexpected ways to make the ‘art’ desires implicit in a given social or physical situation explicit. Of course such desires, like all true desires, are often transgressive or ridiculous or deeply romantic. And the nature of desire is such that it can never be satisfied. In the end, my work is all about failure.” —Ellen Harvey, 2008

Ellen Harvey lives and works in Brooklyn, New York. She is a graduate of the Whitney Independent Study Program and the P.S.1 Contemporary Art Center’s National and International Studio Program. Recent solo exhibitions include *The Museum of Failure* at Luxe Gallery, New York, in 2007; *Beautiful/Ugly* at Galerie Magnus Müller in Berlin and *Bad Mirror* at Galerie Gebrüder Lehmann in Dresden, Germany, in 2006; *Mirror* at the Pennsylvania Academy of the Fine Arts, Philadelphia in 2005; *New is Old* for the Center for Contemporary Art in Warsaw, Poland; and *A Whitney for the Whitney at Philip Morris* at the Whitney Museum at Philip Morris in 2003. Her work has been featured in numerous group exhibitions in the United States and abroad, including the *2008 Whitney Biennial Exhibition*. Recent awards include a Pennies from Heaven Grant, a Philadelphia Exhibitions Initiative Grant, a Rema Hort Mann Foundation Grant, and a New York Foundation for the Arts Fellowship. Her book *The New York Beautification Project* was published by Gregory Miller & Co. in 2005. An overview of her work, *Ellen Harvey: Mirror*, was published by the Pennsylvania Academy of the Fine Art in 2006.



The Museum of Failure (Collection of Impossible Subjects), 2007
(installation view, Whitney Museum of American Art, New York). Hand-engraved Plexiglas mirrors,
aluminum frame, and fluorescent lights, 8 x 12 ft. (2.44 x 3.66 m) overall. Collection of the artist

The Museum of Failure (Invisible Self-Portrait in My Studio), 2008
(installation view, Whitney Museum of American Art, New York). Oil on six wood panels, 8 x 12 ft. (2.4 x 3.6 m) each
Collection of the artist; courtesy Luxe Gallery, New York; Magnus Muller, Berlin; and Galerie Gebrüder Lehmann, Dresden

Sharon Hayes ISP 1999–2000

Sharon Hayes has produced challenging work in performance, video, and installation for more than a decade. Staging protests, delivering speeches, and “performing” demonstrations, she creates interventions that highlight the friction between collective activities and personal actions. Employing theater, film, anthropology, linguistics, and journalism, her work engages history, politics, and public speech.

During the summer of 2008, Hayes gathered a hundred people at the Republican and Democratic National Conventions to read a text in unison addressing political desire and romantic love as part of Creative Time’s summer-long, national public art initiative *Democracy in America: The National Campaign*. To take back the queer agenda and forefront the personal in these fortresses of the political, Hayes’s project with Creative Time, New York, joined forces with the Walker Art Center and the UnConvention in Minneapolis, and with Dialog: City in Denver.

Hayes’s work has been seen at national and international exhibition spaces including Documenta 12 (collaborative project), Kassel, Germany; Generali Foundation, Vienna; P.S.1. Museum of Contemporary Art Center, New York; the Museum Moderner Kunst (MUMOK), Vienna; the Andy Warhol Museum, Pittsburgh; Artists Space, New York; Art in General, New York; the New Museum of Contemporary Art, New York; the Tanya Leighton Gallery, Berlin; and the Lisson Gallery and LUX, London. She has been commissioned to make a new work for Frieze Projects 2008. Her work is currently being presented at the Yokohama Triennale and at Tate Modern, London.



Everything Else Has Failed! Don't You Think Its Time For Love?, 2007
(documentation of performance)
Courtesy Tanya Leighton Gallery, Berlin, and Lisson Gallery, London

Jenny Holzer ISP 1976–77

For thirty years, Jenny Holzer has presented her astringent ideas, arguments, and sorrows in public places and international exhibitions, including the Reichstag, the Guggenheim museums in New York and Bilbao, and the Venice Biennale. Her medium, whether formulated as a T-shirt, as a plaque, or as an electronic sign, is writing, and the public dimension is integral to the delivery of her work. Starting in the 1970s with the New York City posters, and up to her recent projections on landscape and architecture, her practice has rivaled ignorance and violence with humor, kindness, and moral courage.

Holzer received the Leone d'Oro at the Venice Biennale in 1990, the Chevalier de L'Ordre des Arts et des Lettres from the Ministère de la Culture et de la Communication, République Française in 2002, the Kaiserring from the City of Goslar, Germany in 2002, the Public Art Network Award from Americans for the Arts in 2004, and the Urban Visionaries Award from the Cooper Union in 2006. She holds honorary degrees from Ohio University, Williams College, the Rhode Island School of Design, and The New School. Holzer lives and works in New York.



Jenny Holzer, *Inflammatory Essays* 1979–82
 (installation view, Solomon R. Guggenheim Museum, 1989), LED sign with red, green, and
 yellow diodes and twenty-seven Bethel White granite benches, LED sign: 14 x 6,369 $\frac{1}{2}$ x 4 in.
 (35.6 x 16,178.5 x 10.2 cm); individual benches: 1 x 36 x 18 in. (43.2 x 91.4 x 45.7 cm)
 Solomon R. Guggenheim Museum, New York

Emily Jacir ISP 1998–99

My work encompasses a diverse range of media and strategies including film, photography, social interventions, installation, performance, video, writing, and sound. Recurrent themes in my practice include repressed historical narratives, resistance, political land divisions, movement (both forced and voluntary), and the logic of the archive.

My most recent project *Untitled (servees)* opened in Jerusalem in July 2008. *Untitled (servees)* is an audio work located at Damascus Gate (Bab il Amoud), which stands at the start of the road leading to Nablus and onward to Damascus. Once a massive hub of the main regional transport network of *serveeses* (communal taxis), it had direct links to Beirut, Amman, Baghdad, and Kuwait as well as every urban center such as Lyd, Jaffa, Ramallah, Nablus, Gaza, and Ramle. Damascus Gate was the point where *servees* drivers used to pick up customers by calling out the names of their various destinations. *Untitled (servees)* recalls that purpose and the once fluid space of movement, connection, and exchange and attempts to make visible the fractures and interactions of everyday life within the disintegrating urban landscape. Calling out cities, *servees* drivers recall their destinations.

Untitled (servees) is a part of an ongoing long-term research project, which explores and investigates the disappearing transportation network in Palestine and its implications on the physical and social experience of space. This is a result of the ongoing fragmentation and continued destruction of the urban landscape by the Israeli Occupation.

Jacir has shown extensively throughout Europe, the Americas, and the Middle East since 1994. In 2003, *belongings* was published by O.K. Books, a monograph on a selection of Jacir's work from 1998 to 2003. Her second monograph (2008) has been published by Verlag für Moderne Kunst Nürnberg.

Awards in 2007 include a Golden Lion at the 52nd Venice Biennale for her work *Material for a film* and a Prince Claus Award from the Prince Claus Fund in The Hague. She is currently a finalist for the 2008 Hugo Boss Prize.

She conceived of and cocurated the first Palestine International Video Festival in Ramallah in 2002. She also curated a selection of shorts, *Palestinian Revolution Cinema (1968–1982)*, which went on tour in 2007. She is currently a full-time Professor at the International Academy of Art Palestine in Ramallah.



Where We Come From (detail *Hana*) 2001-03
American passport, thirty texts, thirty-two chromogenic prints, and one video
Courtesy Alexander and Bonin, New York

Jutta Koether ISP 1992-93

Some words from my zone of interest:

The imagination has no sense of the inappropriate. The choice for Painting happened a long time ago in Germany.

Painting is/as dialectical disturbance.

It might create moments that make us slow down to take in substance of experience in all its complexity.

The Grand fiction of painting, with its historical implications and corruptions, as well as specific painterly problems are frequently revisited, analyzed and partially remade as painted pictures under contemporary shifting conditions.

To keep on doing "reason in the grass and tears in the sky," as Cezanne said of Poussin's painting.

Our best efforts are temporary.

Painting to produce pleasure and strangeness.

In painting: The dialectical relation of surfaces and depths. The undoing of gender. In search of (radical) instability, the possibility of (radical) plurality. To test painting's discursive potentials are often being helped by different media: writing, music and other performative, and often collective action. Emphatic un-idealism. Manic Materialism.

The imagination has no sense of the inappropriate.

Jutta Koether has been working in New York since the early nineties. Since 2005, she has been working with art action group Grand Openings, which includes other ISP alumni, Ei Arakawa, and Emily Sundblad, as well as with the collective Reena Spaulings. She is also represented by Galerie Daniel Buchholz in Cologne and Berlin, and Reena Spaulings Fine Art in New York.



Grand Entourage, 2006

Mixed media and liquid glass on plywood panel, 75 x 27 in. (191 x 68.6 cm)
Private collection, San Juan, Puerto Rico; courtesy Reena Spaulings Fine Art, New York

Glenn Ligon ISP 1984–85

Glenn Ligon was born in the Bronx, New York, and studied at the Rhode Island School of Design and Wesleyan University as well as the Whitney Independent Study Program. His work has combined painting, photography, and text-based, conceptual, and web-based practices and has addressed issues of racial and sexual identity.

A recent survey of Ligon's work, titled *Glenn Ligon: Some Changes* premiered at the Power Plant in Toronto in 2005. It subsequently traveled to the Contemporary Arts Museum in Houston; the Andy Warhol Museum in Pittsburgh; the Wexner Center for the Arts in Columbus, Ohio; the Morris and Helen Belkin Art Gallery of the University of British Columbia, Vancouver, and the Foundation Musée d'art moderne Grand-Duc Jean in Luxembourg, concluding the show's tour in 2008. Ligon has been included in such pivotal exhibitions as *Black Is, Black Ain't* (2008) at the Renaissance Society in Chicago, *Only Skin Deep: Changing Visions of the American Self* (2003) at the International Center of Photography in New York, Documenta 11 (2002), *Black Male: Representations of Masculinity in Contemporary Art* at the Whitney Museum of American Art in 1994, and two Whitney Biennials (1991 and 1993).

Ligon's work is included in the collections of major museums worldwide, including the Hirshhorn Museum and Sculpture Garden in Washington, DC, the Solomon R. Guggenheim Museum in New York, and the Tate Modern in London, among many others. He has been awarded residencies and fellowships including the Skowhegan Medal for Painting and the John Simon Guggenheim Memorial Foundation Fellowship.



Warm Broad Glow, 2005
Neon and paint, 36 x 192 in. (91.4 x 487.7 cm)
Courtesy Regen Projects, Los Angeles

Mariko Mori ISP 1992–93

Mariko Mori has been catapulted into artistic fame, collected by museums and art collectors the world over. In the early 1990s, Mori attracted attention with her creation of large-scale photographic works and epic video installations, projected in full CinemaScope. These fantasy dreamscapes star the artist herself in improbable scenarios, featuring fashion imagery peppered by her critique of mass popular culture. By 1999, Mori began eliminating her physical self in her work, shifting to a profoundly spiritual perspective. Her constant quest for research has enabled her to create abstract, large-scale, highly accomplished three-dimensional works that cross various disciplines, including science, architecture, cinema, and music. In particular, Mori gained worldwide acclaim for her interactive installation, *WAVE UFO*, which was included in the 2005 Venice Biennale. The *WAVE UFO* began its travels in Kunsthau Bregenz, Austria, in 1993, followed by the showcase exhibition at the IBM Building, New York, with the Public Art Fund, and thereafter at the Palazzo Ducale, Genoa in 1994. The *WAVE UFO* continued to travel as part of *Oneness*, a large-scale midcareer retrospective of Mori's work, in 2007 to Groninger Museum, Groningen, the Netherlands, and Aros Aarhus Kunstmuseum, Denmark, and most recently to Pinchuk Art Centre, Kiev, Ukraine in 2008.

Born in Tokyo in 1967, Mori studied fashion design in Japan and worked as a fashion model in the late 1980s. She attended the Chelsea College of Art, London (1989–92), and the Whitney Independent Study Program (1992–93). Her monumental installations have been exhibited throughout the world, including the Museum of Contemporary Art, Tokyo; Centre Georges Pompidou, Paris; the Prada Foundation, Milan; the Brooklyn Museum, New York; the Museum of Contemporary Art, Chicago; the Serpentine Gallery, London; the Dallas Museum of Art; the Los Angeles County Museum of Art; and the Groninger Museum, Groningen. Mori has been the recipient of various awards including the prestigious Menzioni d'Onore award at the 47th Venice Biennale for *Nirvana* in 1997, and in 2001 she was the recipient of the 8th Annual Award as a promising Artist and Scholar in the Field of Contemporary Japanese Art. Mori works internationally and is currently based in New York.



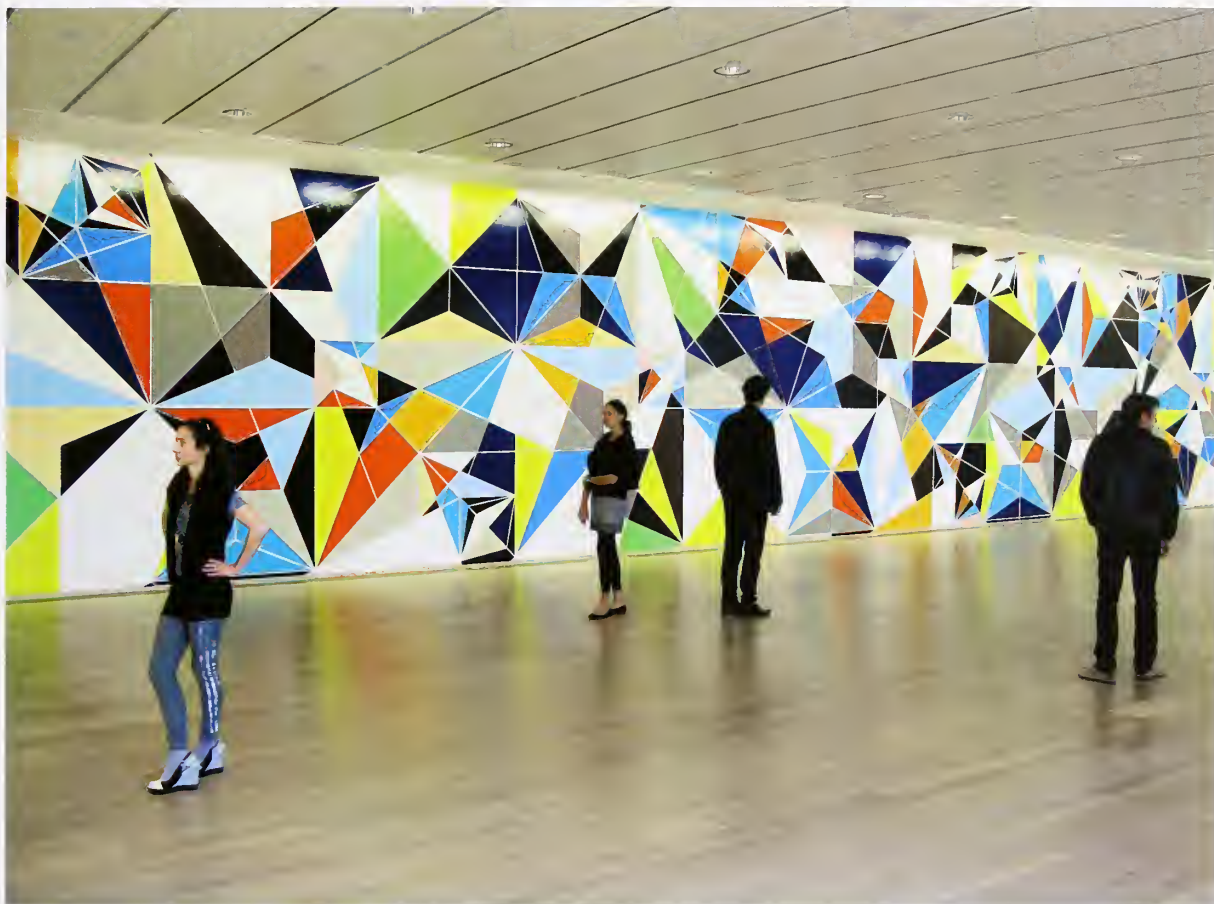
WAVE UFO, 2003
(installation view, Pinchuk Art Centre, Kiev, 2008)
Aluminum, magnesium, carbon fiber, Technogel, and fiberglass, 16 ½ x 37 ½ x 17 ½ ft. (4.93 x 11.35 x 5.28 m)
Courtesy the artist and Deitch Projects, New York

Sarah Morris ISP 1989–90

"I don't believe there is an inside and outside. I just believe that I am complicit with everything. I don't view myself as somehow alienated." —Sarah Morris, 2008

Since the mid-1990s, Sarah Morris has been internationally recognized for her complex abstract paintings and films, which are derived from close observation of the architecture and psychology of urban environments. In the paintings she uses colors and geometries that she associates with a city's unique aesthetic vocabulary and palette, as well as its character and history. Morris's films operate in the realm of documentary, biography of a city, and non-narrative fiction and focus on the importance of architecture, the role of the state, the critique of power, and the aesthetic tension between the commercial and the political.

Morris has been awarded with the American Academy in Berlin Prize Fellowship as well as the Joan Mitchell Foundation Painting Award. Her work has been featured in solo exhibitions at White Cube Gallery, London; Palais de Tokyo, Paris; Moderna Museet, Stockholm; SITE Santa Fe, New Mexico; Hirshhorn Museum and Sculpture Garden, Washington, DC; Nationalgalerie im Hamburger Bahnhof, Museum für Gegenwart, Berlin; and the Kunsthalle Zürich, Switzerland; as well as the Philadelphia Museum of Art, Philadelphia.



Black Beetle (origami; installation view), 2008
Household gloss paint on wall, 12 ½ x 77 ½ ft. (3.84 x 23.66 m)
Courtesy Foundation Beyeler Riehen/Basel

Tom Otterness ISP 1973–74

Tom Otterness was born in Wichita, Kansas, in 1952 and moved to New York City in 1970, where he began taking classes at the Art Students League of New York and shortly thereafter in 1973 entered the Whitney Independent Study Program. In 1978, he began working as a public artist with Collaborative Projects (a.k.a. Colab), a socially active artist's collective. His first major public exposure came in 1980 during the *Times Square Show* organized by Colab and others.

Since then, Otterness has been commissioned by a variety of public entities in the United States and abroad. The General Services Administration; the Hugh L. Carey Battery Park City Authority, New York; the Cleveland Public Library; the City of Münster, Germany; and the New York City Metropolitan Transit Authority are among the many agencies that have commissioned his work. He is included in many museum collections, among them the Solomon R. Guggenheim Museum, New York; the Museum of Modern Art, New York; and the Carnegie Museum of Art, Pittsburgh, Pennsylvania.



Untitled, 2004
(installation view, two-hundred-meter boulevard at the North Sea)
Cast bronze and stone
Museum Beelden aan Zee, Scheveningen, The Netherlands. Courtesy the artist

Paul Pfeiffer ISP 1997–98

Paul Pfeiffer was born in Honolulu, Hawaii, in 1966, but spent most of his childhood in the Philippines. Pfeiffer relocated to New York in 1990, where he attended Hunter College and the Whitney Independent Study Program. Pfeiffer's groundbreaking work in video, sculpture, and photography uses recent computer technologies to dissect the role that mass media play in shaping consciousness. In a series of video works focused on professional sports events—including basketball, boxing, and hockey—Pfeiffer digitally removes the bodies of the players from the games, shifting the viewer's focus to the spectators, sports equipment, or trophies won. Presented on small LCD screens and often looped, these intimate and idealized video works are meditations on faith, desire, and a contemporary culture obsessed with celebrity. Many of Pfeiffer's works invite viewers to exercise their imaginations or to project their own fears and obsessions on to the art object. Several of Pfeiffer's sculptures include eerie, computer-generated re-creations of props from Hollywood thrillers, such as *Poltergeist*, and miniature dioramas of sets from films that include *The Exorcist* and *The Amityville Horror*. Pfeiffer is the recipient of numerous awards and fellowships, most notably becoming the inaugural recipient of the Bucksbaum Award given by the Whitney Museum of American Art (2000). In 2002, Pfeiffer was an artist-in-residence at the Massachusetts Institute of Technology and at Artpace San Antonio, Texas. In 2003, a traveling retrospective of his work was organized by the MIT List Visual Arts Center and the Museum of Contemporary Art, Chicago.



Still from *Caryatid*, 2004
Digital video loop, chromed 13-in. monitor, and DVD
Private collection

Rirkrit Tiravanija ISP 1985–86

Rirkrit Tiravanija is a Buenos Aires-born contemporary artist of Thai descent, who divides his time between New York, Berlin, and Chiang Mai. Since the early 1990s he has explored the social role of the artist and has fostered interactivity with his audience. He has cooked and served food to gallery-goers, set up a recording studio in a museum, reconstructed his apartment inside an exhibition space, corresponded via the internet while on an American road trip with Thai students, and provided opportunities for numerous other everyday activities to occur within art spaces. In 2004, he was awarded the Hugo Boss Prize by the Solomon R. Guggenheim Museum, New York, and received the Silpathorn Award in 2007 from the Ministry of Culture of Thailand. Recent exhibitions include the Serpentine Gallery, London, 2005; Musée d'Art Moderne de la Ville de Paris, 2005; P.S.1. Contemporary Art Center, New York, 2006; Musée d'Art Contemporain de Lyon, 2007; Sharjah Biennial, United Arab Emirates, 2007; Museum of Contemporary Art, Chicago, 2007; and solo exhibitions at David Zwirner Gallery, New York, 2007, and Galleria Emi Fontana, Milan, 2008. Forthcoming in New York, in 2008, are solo exhibitions at the Drawing Center, Gavin Brown's enterprise, and the Solomon R. Guggenheim Museum.



Untitled (the air between the chain-link fence and the broken bicycle wheel), 2005
 Glass and stainless-steel structure with transmitter, wood structure with receiver
 and furniture, DVD player and two monitors, two antennas, and wallpaper
 Courtesy the artist and Gavin Brown's enterprise

NOTE: In 1988 the Art History/Museum Studies component of the Independent Study Program was separated into two distinct programs, the Critical Studies Program and the Curatorial Program. For the purposes of this publication some participants of the old Art History/Museum Studies Program who would now identify themselves as art historians, critics, or cultural theorists appear in the Critical Studies section, while others appear in the Curatorial section.

CRITICAL STUDIES



ISP student Soyoung Yoon presenting a paper at the Critical Studies symposium at the Whitney Museum of American Art, 2007

Alexander Alberro ISP 1993–94: Alexander Alberro, Virginia Bloedel Wright Associate Professor of Art History, Columbia University, received his Ph.D. degree from Northwestern University in 1996. His essays on contemporary art have appeared in a wide array of journals and exhibition catalogues. He is also the author of *Conceptual Art and the Politics of Publicity* (2003) and has edited and coedited a number of books on contemporary art for MIT Press and the University of California Press, including *Institutional Critique: A Critical Anthology* (forthcoming in 2009), *Art After Conceptual Art* (2006), *Museum Highlights* (2005), *Recording Conceptual Art* (2001), *Two-Way Mirror Power* (2000), and *Conceptual Art: A Critical Anthology* (2000). Alberro is currently completing a book-length study of the emergence and development of abstract art in Latin America and is beginning to work on a volume entitled *Periodizing Contemporary Art*, which explores the new forms of art and spectatorship that have crystallized in the past two decades.

George Baker ISP 1994–95: George Baker is Associate Professor of Art History at the University of California, Los Angeles, where he teaches modern and contemporary art and theory as well as the history of photography. A regular critic for *Artforum* magazine throughout the 1990s, he has been an editor of *October* magazine and October Books since 2001. He is the author, most recently, of *The Artwork Caught by the Tail: Francis Picabia and Dada in Paris* (MIT Press, 2007), and several other books including *James Coleman: Drei Filmarbeiten* (Sprengel Museum, 2002), and *Gerard Byrne: Books, Magazines, and Newspapers* (Lukas & Sternberg, 2003). He has published essays on a variety of postmodern and contemporary artists including Knut Åsdam, Tom Burr, Andrea Fraser, Rachel Harrison, Louise Lawler, Anthony McCall, Christian Philipp Müller, Robert Smithson, and Robert Whitman. In 2007 and 2008, his essay on the artist Paul Chan was published in a catalogue that accompanied Chan's major exhibition of the project *The 7 Lights* at the Serpentine Gallery in London and the New Museum of Contemporary Art in New York. Baker subsequently published an interview with Chan for the recent antiwar issue of *October*. Currently, he is working on an essay on melancholy for the catalogue of the Torino Triennale in the fall of 2008.

Geoffrey Batchen ISP 1983–84: Since participating in the ISP in 1983–84, I have taught at five tertiary institutions in Australia, as well as at the University of California, Santa Cruz, the University of California, San Diego, and the University of New Mexico. In July 2002 I took up my current position as Professor of the History of Photography and Contemporary Art in the doctoral program in art history at the Graduate Center of the City University of New York. My writing on art and photography has featured in numerous journals, books, and exhibition catalogues, having been published in twenty-five countries and translated into eighteen languages to date.

My books include *Burning with Desire: The Conception of Photography* (MIT Press, 1997), which presents a critique of both postmodern and formalist accounts of photography by way of a detailed analysis of the medium's emergence in the late eighteenth and early nineteenth centuries. My second book, *Each Wild Idea: Writing, Photography, History* (MIT Press, 2001),

comprises a collection of essays on photography and electronic culture. *Forget Me Not: Photography and Remembrance* (Van Gogh Museum and Princeton Architectural Press, 2004) was published to accompany an exhibition of the same name, which I curated for the Van Gogh Museum in Amsterdam. I have also written a small but copiously illustrated book about the photography of William Henry Fox Talbot (P'haidon, 2008). I have recently been contracted by the Yale Center for British Art to curate an exhibition for them on the first two photography studios to open in Britain, established by Richard Beard and Antoine Claudet in 1841. The exhibition, which opens in October 2011, will place the work of these two photographers within a broad visual culture. I am also in the process of editing an anthology of essays for the MIT Press on the impact of Roland Barthes's influential book about photography, *Camera Lucida*. This anthology will feature essays by scholars of the caliber of Rosalind Krauss, Michael Fried, Eduardo Cadava, Carol Mavor, Jane Gallop, Victor Burgin, James Elkins, and many others.

Johanna Burton ISP 2000–01: Johanna Burton, a New York-based art historian and critic, has written extensively on post-World War II and contemporary art for numerous publications, including *Artforum*, *Parkett*, and *Texte zur Kunst*; she is the editor of *Cindy Sherman* (2006), a collection of critical essays on the artist for MIT Press's October Files series. Burton's other recent writings include texts on the women-only art magazine *Eau de Cologne* (published in *Witness to Her Art*, edited by Rhea Anastas and Michael Brenson, Center for Curatorial Studies, 2006) and Lee Lozano (on the occasion of the artist's inclusion in *Solitaire*, an exhibition curated by Helen Molesworth at the Wexner Center for the Arts in Columbus, Ohio, in spring 2008); she has written catalogue essays for recent career survey exhibitions of Dara Birnbaum, Mel Bochner, and Mary Heilmann. Burton's work is informed through and by feminism and often takes psychoanalysis as its key methodology. She has been a member of the faculty at Bard College's Center for Curatorial Studies since 2005 and is currently completing her dissertation at Princeton University on appropriation in American art of the 1980s. She was recently appointed (2008) Associate Director and Senior Faculty Member at the Whitney Independent Study Program in New York.

Lisa Cartwright ISP 1981–82: Lisa Cartwright, Professor of Communication and Science Studies and Affiliated Faculty in Critical Gender Studies at the University of California, San Diego, is the author, most recently, of *Moral Spectatorship: Technologies of Voice and Affect in Postwar Representations of the Child* (Duke University Press, 2008) and *Images of Waiting Children: The Visual Culture of Transnational Adoption* (Duke University Press, 2008). She has also written *Practices of Looking: An Introduction to Visual Culture*, coauthored by Marita Sturken (Oxford University Press, 2001; second edition in preparation for 2008) and *Screening the Body: Tracing Medicine's Visual Culture* (University of Minnesota Press, 1995). She is a frequent contributor to the *Journal of Visual Culture*, and her essays have appeared in several books, including *Cultures of Transnational Adoption*, edited by Toby Volkman (Duke University Press, 2005), and *Science Images and Popular Images of the Sciences*, edited by Bernd Hüppauf and Peter Weingart (Routledge,

2007). She is currently completing a series of autobiographical-theoretical essays on neurology, representation, and embodiment as well as a short book-length history of emulsion-based animation and technologies of political subjectivity and embodiment.

Lisa Gail Collins ISP 1997–98: Lisa Gail Collins, Associate Professor of Art History and Africana Studies at Vassar College, teaches courses on African American visual art and material culture, interdisciplinary African American history, feminist thought, and twentieth-century social and cultural movements in the United States. She received her BA in art history from Dartmouth College and her Ph.D. in American studies from the University of Minnesota. Collins is author of *The Art of History: African American Women Artists Engage the Past* (Rutgers University Press, 2002) and *Art by African-American Artists: Selections from the 20th Century* (Metropolitan Museum of Art, in association with Yale University Press, 2003). She is coauthor of *African-American Artists, 1929–1945: Prints, Drawings, and Paintings in the Metropolitan Museum of Art* (Metropolitan Museum of Art, in association with Yale University Press, 2003) and coeditor of *New Thoughts on the Black Arts Movement* (Rutgers University Press, 2006). She also served as associate editor for the *Encyclopedia of African-American Culture and History*, second edition (Macmillan Reference, 2006). Her essays appear in *Signs: Journal of Women in Culture and Society*, *International Review of African American Art*, *Exposure*, *Chicago Art Journal*, and *Rutgers Art Review*. She has taught at Barnard College and Princeton University and received grants from the Ford, the Andrew W. Mellon, and the Anyone Can Fly foundations.

Huey Copeland ISP 2002–03: Huey Copeland received his Ph.D. in the history of art from the University of California at Berkeley and is currently Assistant Professor of Art History at Northwestern University. His research and teaching focus on modern and contemporary art with emphases on the articulation of blackness in the visual field, theories of subject formation, African American art historiography, and twentieth-century sculpture. A recipient of awards from the Ford Foundation, the Henry Luce Foundation, and the Terra Foundation for American Art, he has lectured extensively and is the author of several essays, which have appeared in periodicals such as *Art Journal* and exhibition catalogues such as *Kori Newkirk 1997–2007*. In 2008–09, he will be a Scholar-in-Residence at the Georgia O’Keeffe Museum Research Center for American Modernism, Santa Fe, where he will continue work on a book manuscript that examines the aesthetic and political significance of slavery for a generation of African American practitioners—Renée Green, Glenn Ligon, Lorna Simpson, and Fred Wilson—whose work of the early 1990s both refigures the constitutive lineaments of black being and reconsiders the crisis of the object within modernity.

Michael Eng ISP 1999–2000: Michael Eng teaches philosophy in the Program in Critical and Visual Studies at Pratt Institute and formerly served as codirector of Pratt’s International Summer Seminar in Architecture and Urban Design. Recent publications include “The (Time-) Image of Trauma: Deleuze and Resnais,” in *Time and Memory in Narrative*, volume 2, edited by Karl Simms

and Shilpa Venkatachalam (forthcoming); "Figures of History," a catalogue essay for the exhibition *Maryam Jafri: Costume Party: Colony & Native* (Neuer Berliner Kunstverein, 2006); and "Ananthropology, or the Problem of Other Bodies: Heterotopia (1996)," in *Knut Åsdam: Speech, Living, Sexualities, Struggle* (Fine Arts Unternehmen, 2004). His essay, "Numéro un et Numéro deux: It was Outside, the Rejection of the Image," was published in *I said I love. That is the promise: The video politics of Jean-Luc Godard*, edited by Gareth James and Florian Zeyfang, *øjeblikket/b_books: Critical Readers in Visual Cultures #4* (Berlin: b_books, 2003). He is currently completing a manuscript on philosophy, architecture, and the image, entitled, *The Architectural Imaginary: "Bodies," "Space," and the Completion of Meta-physics in the Globalization of the Image*.

Hannah Feldman ISP 1992–93: Hannah Feldman (Ph.D. 2004, Columbia University) is an Assistant Professor of Modern and Contemporary Art History at Northwestern University. Her research focuses on the ways in which urban space and aesthetic practices engage the geopolitical consequences of war, nationalism, and displacement in the postcolonial and neocolonial world. Research for her forthcoming book on art and spectacle in Paris during the Algerian War of Independence has been supported by a postdoctoral grant from the Getty Research Institute and by such doctoral grants as a Samuel H. Kress Foundation 2-Year Fellowship in Art History, a Bourse Chateaubriand, a Bourse Marandon, and an Andrew W. Mellon/ACLS Dissertation Completion Fellowship. An alumna of the Whitney Museum Independent Study Program, her articles and essays have been published in *October*, *Art Journal* (where she is currently Chair of the editorial board), *Artforum*, *Frieze*, *Third Text*, *Contemporary*, *World Art*, *caa.reviews*, and in numerous international exhibition catalogues. In addition to teaching classes on art and politics in the twentieth and twenty-first centuries, she offers more specialized courses on participatory aesthetic practices, critical theory, art and activism from the 1960s to the present, art and war, globalization, urban studies, visual culture, and art in/about the Middle East. Feldman is also a participating faculty member in the Graduate Program in Screen Cultures, a member of both the Asian and Middle Eastern Studies Programs and the Critical Theory Graduate Cluster, and an affiliate member of the French Interdisciplinary Group. In 1993, she was a cocurator of *The Subject of Rape* at the Whitney Museum of American Art and, in 2006, also cocurated *encore* with Huey Copeland (ISP alum, 2003) at gallery 40000 in Chicago.

Esther L. Gabara ISP 1998–99: Esther Gabara received her Ph.D. in comparative literature from Stanford University in 2001. Her main area of specialization is the relationship between literature and visual culture in modern and contemporary Latin America. Her research has examined photography in the Americas in terms of its impact on theories of ethics and aesthetics, the formulation of non-mainstream modernisms, and questions of race and gender. Her book *Errant Modernism: The Ethos of Photography in Mexico and Brazil* will be published by Duke University Press in 2008.

Her teaching in the departments of Romance Studies and Art, Art History and Visual Studies at Duke University covers topics of Mexican visual culture and politics, Latin American modernisms,

and contemporary urban cultural production in the Americas. She is currently working on a new book project on theories of fiction in contemporary artistic and popular production, entitled *Non-Literary Fictions: Invention and Interventions in Contemporary Latin American Visual Culture*.

Jennifer A. González ISP 1994–95: Jennifer A. González is Associate Professor and Chair of the History of Art and Visual Culture Department at the University of California, Santa Cruz. Her writing has appeared in numerous periodicals including *Frieze*, *World Art*, *Diacritics*, *Inscriptions*, *Bomb*, and *Art Journal* and in anthologies such as *The Cyborg Handbook*, *With Other Eyes: Looking at Race and Gender in Visual Culture*, and *Race in Cyberspace*. Professor González teaches courses on twentieth-century art, with an emphasis on installation and digital art in the United States and Europe. A three-time recipient of the Joanne Leonhardt Cassullo Fellowship, Professor González has taught at the ISP since 2002. *Subject to Display: Reframing Race in Contemporary Installation Art* (MIT Press, 2008), her recently published book, was awarded an Andrew Wyeth publication grant by the College Art Association.

Robert Hobbs ISP 1974–75: Robert Hobbs, Ph.D., holds the positions of Rhoda Thalhimer Endowed Chair in Art History at Virginia Commonwealth University and Visiting Professor, Yale University. In the past he has served as a lecturer at Yale, as an associate professor at Cornell University and curator of its Herbert F. Johnson Museum of Art, and as director of the University of Iowa, Iowa City's Museum of Art.

Recognized as an academic and as a museum curator, Hobbs specializes in late modern and postmodern art. He has published widely and has curated dozens of exhibitions. His publications include monographs on Milton Avery, Alice Aycock, Edward Hopper, Lee Krasner, Mark Lombardi, Robert Smithson, and Kara Walker. In addition to working on mainstream modern and postmodern artists, his published research includes studies of regional, self-taught, and Native American artists as well as investigations of contemporary and traditional craft media. Hobbs's recent essays have focused on such artists as Hernan Bas (Rubell Family Collection, Miami), Robert Beck (Wexner Center for the Arts, Columbus, Ohio), Color Field (Art Gallery of Ontario [AGO], Toronto), Jonathan Lasker (Museo Nacional de Centro de Arte Reina Sofia, Madrid), Neo Rauch (CAC Málaga), George Rickey and Kenneth Snelson (Louvre, Palais Royale), Sterling Ruby (Galleria d'Arte Moderna e Contemporanea, Bergamo), Yinka Shonibare (Museum of Contemporary Art, Sydney, and Brooklyn Museum), Frank Thiel (Hatje Cantz), Kelley Walker (Oxford Contemporary), and Kehinde Wiley (Studio Museum, Harlem).

In 1978 Hobbs served as Chief Curator of the Tehran Museum of Contemporary Art and Director of the Farabi University affiliated museum program while on leave from Cornell. That same year he cocurated *Abstract Expressionism: The Formative Years* for the Whitney Museum of American Art. In 1982 he was appointed the U.S. Commissioner for the Venice Biennale for *Robert Smithson: Sculpture*, which had previously been shown at the Whitney. In 1996 he curated two exhibitions, *Souls Grown Deep: African-American Vernacular Art of the South* and *Thornton Dial: Remembering the Road*, for the Cultural Olympiad, Atlanta Summer Olympics. In 2002 he

served as the U.S. Commissioner for the Bienal de São Paulo and curated *Kara Walker: Slavery! Slavery!* In 2003–04 he curated the Mark Lombardi retrospective for Independent Curators International. His exhibitions have been shown at such institutions as the AGO in Toronto, the Brooklyn Museum, the Drawing Center (New York City), the Los Angeles County Museum of Art, and the Whitney Museum of American Art. Currently, Hobbs is completing monographs on Anselm Kiefer (Prestel) and Peter Halley and is also collecting material for a book on Joseph Kosuth's art.

Grant Kester ISP 1986–87: Grant Kester is an art historian and critic whose research focuses on socially engaged art practice, the visual culture of American reform movements, and aesthetic theory. He received a BFA in photography from the Maryland Institute, College of Art and a Ph.D. from the Visual and Cultural Studies program at the University of Rochester. Kester is currently Associate Professor of Art History and Coordinator of the Ph.D. Program in Art and Media History, Theory and Criticism in the Visual Arts Department at the University of California, San Diego. Prior to joining UCSD Kester taught at Arizona State University, Washington State University, and the Visual Studies Workshop in Rochester, New York. He was previously scholar-in-residence and coordinator of the critical studies program at the Cranbrook Academy of Art in Bloomfield Hills, Michigan. Between 1990 and 1996 he was editor of *Afterimage*, a visual and media arts journal published by the Visual Studies Workshop. Kester was a Visiting Scholar at the Getty Research Institute in Los Angeles in 2005, and in 2006 he received a distinguished teaching award from the UCSD Academic Senate.

Kester's publications include the edited anthology *Art, Activism and Oppositionality: Essays from Afterimage* (Duke University Press, 1998) and *Conversation Pieces: Community and Communication in Modern Art* (University of California Press, 2004; Chinese translation 2006). His forthcoming book, *The One and The Many*, will analyze new collaborative and collective art practices from a global perspective. Kester has worked as a curator for projects including *Ruins in Reverse: Time and Progress in Contemporary Art* (CEPA Gallery, 1999), *Unlimited Partnerships: Collaboration in Contemporary Art* (CEPA Gallery, 2000), and *Groundworks: Environmental Collaboration in Contemporary Art* (Carnegie Mellon University, 2005). Kester's essays have been published in *The Blackwell Companion to Contemporary Art Since 1945* (Blackwell, 2005), *Theory in Contemporary Art Since 1945* (Blackwell, 2004), *Poverty and Social Welfare in America: An Encyclopedia* (ABC-Clio, 2004), *Politics and Poetics: Radical Aesthetics for the Classroom* (St. Martin's Press, 1999), the *Encyclopedia of Aesthetics* (Oxford University Press, 1998), *Ethics, Information and Technology: Readings* (McFarland, 1997) and *Photo Manifesto: Contemporary Photography in the USSR* (Stewart, Tabori and Chang, 1991), as well as journals including *Afterimage*, *Circa* (Ireland), *Variant* (Scotland), *FOCAS* (Singapore), *Public Art Review*, *Exposure*, *Mix* (Canada), the *Nation*, *New Art Examiner*, *Third Text*, *Social Text*, and *Art Papers*.

Miwon Kwon ISP 1988–89: Miwon Kwon trained in architecture as an undergraduate, then received a MA in photography (both at University of California, Berkeley), before completing

her Ph.D. in architectural history and theory at Princeton University in 1998. She joined the faculty at UCLA to teach contemporary art history (post-1945) in the same year. Along the way, she helped to curate several exhibitions at the Whitney Museum of American Art, was a founding editor and publisher of *Documents*, a journal of art, culture, and criticism (1992–2004), and defined her area of research and writings to encompass several disciplines including contemporary art, architecture, public art, and urban studies. She is the author of *One Place After Another: Site-Specific Art and Locational Identity* (MIT Press, 2002) as well as numerous essays on the practices of Mark Dion, Jimmie Durham, Felix Gonzalez-Torres, Christian Marclay, Josiah McElheny, Ana Mendieta, Christian Philipp Müller, Gabriel Orozco, Do-Ho Suh, and among others. She received a Scholars Fellowship at the Getty Research Institute in 2003–04 and is currently at work on a book-length project on the problems of exchange.

Carrie Lambert-Beatty ISP 1997–98: When I came to the ISP as a Critical Studies fellow in 1997–98, I had the idea to start a dissertation on performance in the 1960s by writing a chapter on Yvonne Rainer, since as an instructor in the program she was available for conferences. (In fact, the prospect of talking to a real-life artist about her work terrified me, but turning conferences into research interviews was an opportunity too good to be missed.) The chapter that started life as my talk in the ISP Critical Studies Symposium at the Whitney that spring soon took over the whole dissertation, and a much, much, much revised version has just been published as *Being Watched: Yvonne Rainer and the 1960s* (MIT Press/October Books, 2008). The interests that led me to Rainer's work and indeed to the ISP (interests in the relation between advanced art and media culture; in performance and its documentation; in political art and art's politics) continue to motivate my research, which is currently focused on the ways that recent projects riding the edge between art and social or political practice (like those of Women on Waves or Superflex) are actually making use of, and thereby reaffirming and reimagining, ideas of artistic autonomy. I'm interested in the persistence of the idea of art as a special sphere where the rules of the workaday world do not fully apply. And I wonder about the way its current incarnations might uncomfortably reflect elements of globalization (for instance the free-trade zone). A new part of this project focuses on contemporary artists' and collectives' use of a range of tactics of dissimulation and deception. Employing artistic license to do and say things that no historian, marketer, or scientific researcher could get away with, artists like Walid Ra'ad, Michael Blum, Aliza Shvarts, and Eva and Franco Mattes (aka 0100101110101101.ORG) have enacted complex, moving, and sometimes troubling experiments in art spaces and the media worlds that surround them. I'm grappling with the ethics and also the aesthetics of deception and with the special work done in the gap between truth and fiction by what I call the art of the plausible.

Meanwhile, I'm teaching courses on art since 1960 at Harvard University, where I am also working with History of Art and Architecture Ph.D. student and recent ISP alum Katie Pfohl on a series of informal seminar/meals with emerging artists, critics, and curators called *BYO: Voices of the Contemporary at the Carpenter Center*.

Pamela M. Lee ISP 1990–91: Pamela M. Lee is Professor of Art History in the Department of Art and Art History at Stanford University. Her research, scholarship, and teaching focus on the history, theory, and criticism of art since 1945, with special interests in the 1960s, media and technology, and philosophical aesthetics. She is the author of two books published by the MIT Press, *Object to Be Destroyed: The Work of Gordon Matta-Clark* (2000) and *Chronophobia: On Time in the Art of the 1960s* (2004). French- and Spanish-language editions of the works are in preparation. A contributor to *Artforum*, *Texte zur Kunst*, *October*, and *Grey Room*, Lee is currently completing two books. The first considers the relationship between globalization and contemporary art and is entitled *Forgetting the Art World*. The second book, to be published by Routledge Press, is called *New Games: Postmodernism and the Prisoner's Dilemma*. Here Lee revisits the literature on postmodernism and the visual arts relative to game theory, arguing for the continued relevance of the former as a challenge to the neoliberal agendas much game-theoretic discourse effectively sponsors.

Michael Leja ISP 1974–75: Michael Leja (Ph.D. 1998, Harvard) studies the visual arts in various nineteenth- and twentieth-century media (painting, sculpture, film, photography, prints, illustrations), primarily in the United States. His work is interdisciplinary and strives to understand visual artifacts in relation to contemporary cultural, social, political, and intellectual developments. He is especially interested in examining the interactions between works of art and particular audiences. His book *Looking Askance: Skepticism and American Art from Eakins to Duchamp* (2004) traces the interactions between the visual arts and the skeptical forms of seeing engendered in modern life in northeastern American cities between 1869 and 1917. It won the Modernist Studies Association Book Prize in 2005.

An earlier book, *Reframing Abstract Expressionism: Subjectivity and Painting in the 1940s* (1993), situates the paintings of Jackson Pollock, Barnett Newman, and others in a culture-wide initiative to reimagine the self in the midst of a traumatic history. It won the Charles C. Eldredge Prize for Distinguished Scholarship in American Art from the Smithsonian American Art Museum. He is currently at work on a book exploring changes in pictorial forms and in social relations associated with the industrialization of picture production and the development of a mass market for images in the mid-nineteenth century.

Tom McDonough ISP 1992–93: Tom McDonough is currently Visiting Associate Professor in the History of Art Department at the University of California, Berkeley, for the 2008–09 academic year, on leave from his position at Binghamton University, State University of New York. He teaches the history of modern architecture and urbanism, as well as contemporary art. His publications include *"The Beautiful Language of My Century": Reinventing the Language of Contestation in Postwar France, 1945–1968* (MIT Press, October Books, 2007), and the anthologies *Guy Debord and the Situationist International: Texts and Documents* (MIT Press, October Books, 2002) and *The Invisible Flâneuse?* (Manchester University Press, 2006). He has published regularly in journals such as *Art in America*, *Artforum*, *Documents*, *Grey Room*, *October*, and *Texte zur Kunst*. He is currently completing an anthology of writings on the city by members of the Situationist

International, forthcoming from Verso, and will run a research seminar on “Berkeley, Paris, Berlin: 1967–1972” at the Institut national d’histoire de l’art in Paris in the summer of 2009. McDonough has been a Visiting Scholar at the Canadian Centre for Architecture, a Getty Postdoctoral Fellow, and a recipient of an Arts Writers Grant from Creative Capital/ Andy Warhol Foundation. He is an editor at *Grey Room*.

Nancy Princenthal ISP 1977–78: Nancy Princenthal is a Senior Editor at *Art in America*, where she is a frequent contributor. She has written for many other publications as well, including the *New York Times*, the *Village Voice*, *Artforum*, *ArtNews*, and *Parkett*. A frequent lecturer at universities and museums around the country and abroad, she has taught at Princeton, Yale, the Center for Curatorial Studies at Bard College, and the Tisch School of the Arts at New York University. Books to which she has contributed include monographs on Alfredo Jaar (Charta, 2005), Doris Salcedo and Robert Mangold (both Phaidon, 2000), as well as the survey *After the Revolution: Women Who Have Changed Contemporary Art* (Prestel, 2007) and the edited anthology *Critical Mess: Art Critics on the State of their Practice* (Hard Press, 2007). A graduate of the University of Pennsylvania (BA), Hunter College (MA, art history), the Whitney Independent Study Program, Princenthal was assistant manager of the nonprofit artists’ bookstore Printed Matter from 1978 to 1979, exhibitions director at Creative Time from 1979 to 1983, and an exhibitions coordinator at the Whitney Museum of American Art from 1983 to 1985. She was a member of the Board of Directors of the International Association of Art Critics from 1997 to 2006. Currently, she is writing a monograph on Hannah Wilke, to be published by Prestel (Spring 2010).

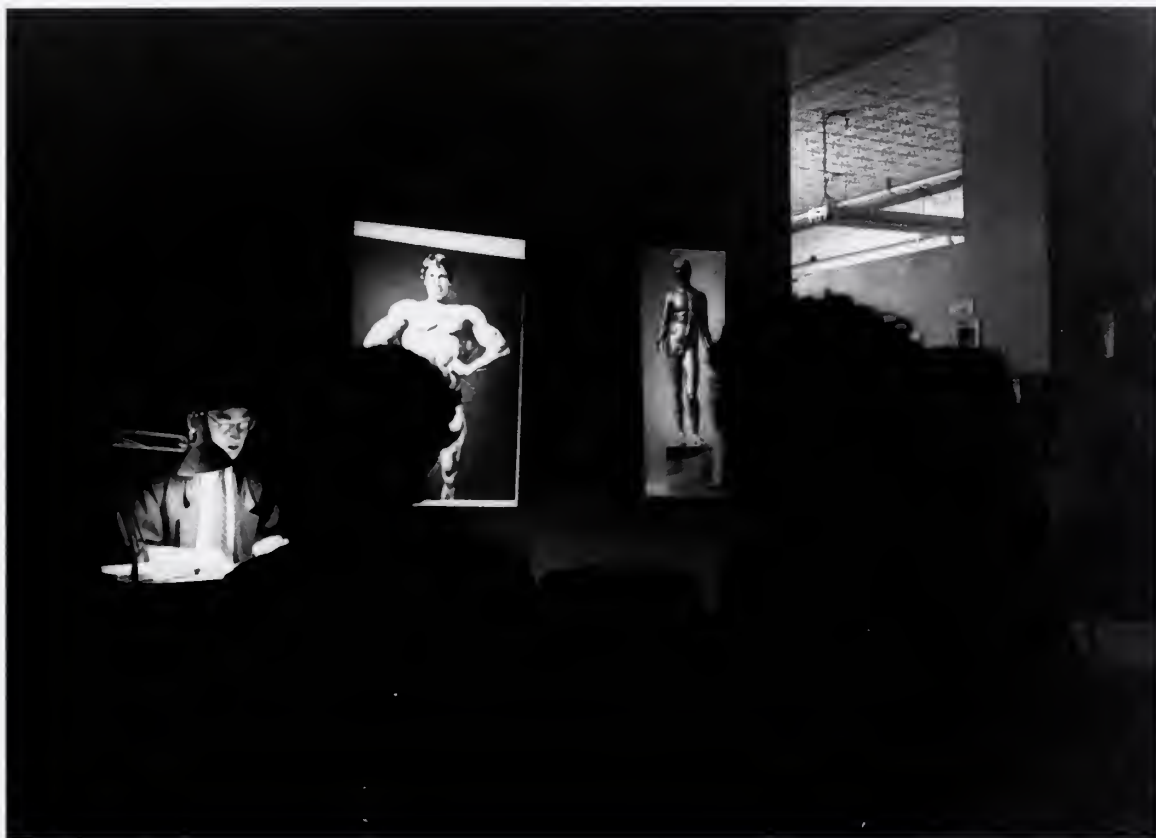
Roberta Smith ISP 1968–69: I attended the Whitney ISP during the fall semester of my senior year, and the experience gave my life a sudden, unprecedented focus. At that point I was a Kansan going to college in Iowa with no idea of how my attraction to art might evolve into a vocation, much less a real job. I knew only that graduate school was not an option and that I was not an artist.

First of all, everything about New York thrilled me. I knew I had to live here. Equally important was the Whitney Independent Study Program’s total immersion strategy, which revealed among much else that most occupants of the New York art world were not artists. They were people who had to be around art and who had found or invented jobs to fill that need. I returned to the city the next fall and, without quite knowing it, started to edge toward art criticism.

Blake Stimson ISP 1990–91: I investigate the changing social function and ambition of international artistic developments from World War II to the present. In particular, I focus on claims made for art as a high-cultural practice in a mass-cultural world during moments of acute social crisis or uncertainty. My recent publications include *The Pivot of the World: Photography and Its Nation* (MIT Press, 2006); *Collectivism after Modernism: The Art of Social Imagination after 1945* (coedited with Gregory Sholette for University of Minnesota Press, 2007);

The Meaning of Photography (coedited with Robin Kelsey for Sterling and Francine Clark Art Institute/Yale University Press, 2008); *Institutional Critique: An Anthology of Artists' Writings* (coedited with Alexander Alberro for MIT Press, forthcoming in 2009); and *Andy Warhol* (Reaktion, forthcoming in 2009). My current research project, tentatively titled *Guilt and Form*, focuses on the legacy today of the eighteenth-century European claim that aesthetic experience serves as a mediator between science and the sacred, accommodating each to the other in an enlarged project of human understanding.

Frazer Ward ISP 1991–92: Frazer Ward was educated at Sydney University and Cornell University. He is currently Assistant Professor of Art History at Smith College and has taught at various colleges and universities in Australia and the United States. His writing has appeared in journals including *Art + Text*, *Art Journal*, *Cinema Journal*, *Documents*, *Frieze*, and *Parkett*, as well as in collections of essays and exhibition catalogues. He wrote a text surveying Vito Acconci's career for the Phaidon Press monograph on the artist. Research interests include performance art of the 1960s and 1970s and the implications of new media for the public sphere. He is currently completing a book manuscript on performance art and its audiences. ■



Art historian Norman Bryson leading a seminar
at the ISP space at 384 Broadway, 1992



ISP faculty member
Eva Diaz leading a
seminar at the ISP
space at 100 Lafayette
Street, 2005

Artist Renée Green
leading a seminar at
the ISP space at 100
Lafayette Street, 2006



Film theorist Laura
Mulvey leading a
seminar at the ISP
space at 100 Lafayette
Street, 2005



Artist Mary Kelly
leading a seminar at
the ISP space at 100
Lafayette Street, 2005





Installation view of ISP Curatorial students' exhibition *Suburban Home Life* at the Whitney Museum's Downtown Branch on Maiden Lane, 1989

Richard Armstrong ISP 1973–74: Richard Armstrong is the newly appointed Director of the Solomon R. Guggenheim Museum. He was previously the Henry J. Heinz II Director of the Carnegie Museum of Art (CMA) and served as the museum's curator of contemporary art and from 1994 to 1996 as its chief curator. He organized the 1995 Carnegie International, the fifty-second in a series of surveys of international contemporary art founded by Andrew Carnegie in 1896. Before joining CMA, Armstrong was a curator at the Whitney Museum of American Art and a senior instructor in the Whitney Independent Study Program. Prior to that he was a curator at Museum of Contemporary Art San Diego, La Jolla.

Over the past twenty-two years Armstrong has curated major exhibitions dedicated to the works of single artists as well as major movements in the fields of art, architecture, and design. His recent exhibitions include *On a Grand Scale: The Hall of Architecture at 100* (2007); *Viva Vetro! Glass Alive! Venice and America* (2007); *Gritty Brits: New London Architecture* (2007); *Defiance, Despair, Desire: German Expressionist Prints* (2004); *Panopticon: An Art Spectacular* (2002–03); *Merchant Prince and Master Builder: J. Edgar Kauffman and Frank Lloyd Wright* (1999); *Soul of Africa: African Art from the Han Coray Collection* (1999); *1999 Carnegie International* (1999–2000); *An Ancient Mosaic from Sepphoris* (1998); *Art and Economics: Industrial Design from Wedgwood to Tupperware* (1997); *Made in America: Ten Centuries of American Art* (1996).

Carlos Basualdo ISP 1994–95: Since 2005, Carlos Basualdo has served as the Curator of Contemporary Art for the Philadelphia Museum of Art. He oversees that museum's collection while also developing ongoing exhibitions for other institutions. In 2006, he initiated two exhibition series at the museum called *Notations* and *Live Cinema*, both of which are devoted to the permanent collection and video. He is currently working on the organization of the Bruce Nauman exhibition at the U.S. Pavilion for the 2009 Venice Biennale, as well as a survey exhibition of the work of the Italian artist Michelangelo Pistoletto scheduled for the fall of 2010.

Since 2004, Basualdo has taught a course on the history of exhibitions at the University Iuav of Venice (IUAV), and since 2006 he has been a member of the Advisory Board of the Ph.D. program at Venice International University.

Basualdo was a part of the curatorial teams for Documenta 11 and the 50th Venice Biennale, and he conceived and curated *Tropicalia: A Revolution in Brazilian Culture*, which traveled from the Museum of Contemporary Art in Chicago to the Barbican Gallery in London (2004–05) as well as to the Bronx Museum in 2006.

Ben Borthwick ISP 1994–95: Ben Borthwick is a curator and writer based in London with a strong interest in developing projects that engage the spatial, sonic, and social relations of institutional and public space. He has been Assistant Curator at Tate Modern since 2003 where he has curated exhibitions such as *Gilbert & George: Major Exhibition*, *The Irresistible Force*, and *Latifa Echakhch*. In 2007 he devised a yearlong program of exhibitions for Tate Modern's Level 2 Gallery that analyzed the ways in which the citizen and citizenship are constituted. Each of the four exhibitions was a collaboration between two assistant curators and approached citizenship

from a different, but related, perspective— namely, the economy (*The Irresistible Force*), belief (*Illuminations*), the state (*Here We Dance*), and the individual (*9 Scripts for a Nation at War*).

Borthwick is a specialist in sound-related aesthetics and worked closely with Bruce Nauman on his commission *Raw Materials* for Tate Modern's Turbine Hall, followed by Bill Fontana's electroacoustic installation that explored the sonic, architectural, and historical relations between the Turbine Hall and Norman Foster's Millennium Bridge. He has also worked closely with Carsten Nicolai and the sound activist group Ultra-red. Alongside his curatorial practice, Borthwick continues to write about experimental sound and music for exhibition catalogues and for the *Wire*, a music magazine.

In 2008, Borthwick and independent curator Cylena Simonds founded Butcher's, a nonprofit project space supported through alternative economic models such as the cooperative and barter systems. Occupying temporary sites, Butcher's at any given moment may be an event or exhibition at a physical location, a publication project, or whatever is appropriate to the conditions of production and reception.

Erin Donnelly ISP 2000–01: Erin Donnelly is an arts manager and curator. Since 2001 she has worked for Lower Manhattan Cultural Council (LMCC), a 501(c)(3) nonprofit organization that has been producing cultural events and promoting the arts through grants, services, advocacy, and cultural development programs downtown and throughout New York City for thirty-five years. She currently holds the position of Director, Artist Residencies at LMCC. Her department serves approximately 150 multidisciplinary artists annually by offering space grants and residencies that provide working studios as well as space for rehearsals, installations, performances, exhibitions, and short-term administrative needs in temporarily vacant upper office floors, basements, and storefronts donated by Lower Manhattan property owners.

In her role at LMCC, Donnelly has organized a number of exhibitions of the works of emerging artists and most recently created a series of guest-curated exhibitions under the title *Out of Site, Lower Manhattan Cultural Council's Artists Residency Marks A Decade Downtown* in various downtown locations. The gallery exhibitions she has organized as an independent and guest curator have been held at the Abrons Art Center of Henry Street Settlement, Gigantic ArtSpace, and Rotunda Gallery, all based in New York City, and Kunsthalle Exnergasse in Vienna, to name just a few. She has curated temporary public art projects that have been presented at the Lower East Side Tenement Museum in New York City and as part of the Peekskill Project, Peekskill, New York. Currently she is a mentor for the Richard & Mica Hadar Foundation, an organization providing scholarships to New York City high school students to pursue art studies in higher education, and recently cocurated a related show of student work at Deitch Projects.

Donnelly's specialization in artist services and professional development has led to her participation in public programs for peer organizations such as the CUE Art Foundation, New York Foundation for the Arts, and the New York Public Library as well as lectures at various colleges and universities such as Bennington College, Cleveland Art Institute, and Columbia University, among others. Publications include the essay "Critical Distance, part of Site Matters:

The Lower Manhattan Cultural Council's World Trade Center Artists Residency, 1997–2001" and an interview with artist José Ruiz on the occasion of his solo exhibition *Descendants of Ascension* at Jamaica Center for Arts and Learning, Queens, New York. She has taught a special course entitled *Directed Projects: Organizing Exhibitions* for the Department of Photography & Imaging in the Kanbar Institute of Film and Television at the Tisch School of the Arts, New York University. Donnelly received a BA in fine arts from New York University and an MA from NYU's Gallatin School of Individualized Study, with a Certificate in Museum Studies,

Dana Friis-Hansen ISP 1981–82: Dana Friis-Hansen serves as Executive Director and Chief Curator at the Austin Museum of Art (AMOA) and has curated the fall 2008 exhibition entitled *NOW: Where Are We Going: Contemporary Artists Address Issues of the 21st Century*, drawn from AMOA and local collections. He is also active in the planning for a new permanent facility on a block that the Austin Museum of Art owns in downtown Austin. The museum has announced a codevelopment agreement with Hines Interests Limited Partnership to create a multiuse complex that divides the block into two sections. On one half of the land, AMOA will build a 40,000-square-foot facility that will double the current exhibition and education space and provide state-of-the-art facilities for preparing exhibitions, storage, and visitor services, as well as an expanded store and roof deck for entertaining. Adjacent will be a thirty-story tower that will include restaurants, retail, parking, and office space. Hines Interests will develop both parts, which will be designed by Pelli Clarke Pelli Architects. The museum has secured 65 percent of the \$24 million campaign goal.

Madeleine Grynsztejn ISP 1985–86: Madeleine Grynsztejn became Pritzker Director of the Museum of Contemporary Art in Chicago in 2008. Previously, she was the Senior Curator of Painting and Sculpture at the San Francisco Museum of Modern Art (SFMOMA) for seven years, where she curated the critically acclaimed traveling exhibitions *Take Your Time: Olafur Eliasson* and *The Art of Richard Tuttle*—the latter received a 2006 "Best U.S. Monographic Museum Show" award from the International Association of Art Critics.

Prior to SFMOMA, Grynsztejn was Curator of Contemporary Art and of the 1999 *Carnegie International*, a globally focused quadrennial exhibition, at the Carnegie Museum of Art, Pittsburgh. For this prestigious show, Grynsztejn selected a prescient roster of forty-two artists for a multidisciplinary presentation that went on to receive great critical acclaim and garner record-breaking attendance. She also curated exhibitions of individual artists including William Kentridge, Kiki Smith, Diana Thater, and James Welling.

Grynsztejn was Associate Curator (1992–96) and acting department head for twentieth-century painting and sculpture at the Art Institute of Chicago, where she curated *Affinities: Chuck Close and Tom Friedman* (1996) and *About Place: Recent Art of the Americas* (1995). Grynsztejn began her curatorial career at the Museum of Contemporary Art San Diego where she worked as Associate Curator and specialized in commissioning new projects with artists including Alfredo Jaar, Jeff Wall, and Krzysztof Wodiczko. She co-organized *Dos Ciudades/Two Cities*, a series of

exhibitions, publications, and projects located in San Diego, California, and Tijuana, Mexico, tied to the theme of the U.S./Mexico border.

At each of the museums where she has worked Grynsztejn was responsible for all areas of the permanent collection of contemporary art including its growth, presentation, and interpretation. She has led acquisition programs augmenting each collection's art historical relevance; key acquisitions include works by Vija Celmins, Chuck Close, Olafur Eliasson, Dan Flavin, Robert Gober, Ann Hamilton, William Kentridge, Kerry James Marshall, Gordon Matta-Clark, Julie Mehretu, Chris Ofili, Edward Ruscha, Doris Salcedo, Kiki Smith, Robert Smithson, Richard Tuttle, Luc Tuymans, Bill Viola, Kara Walker, and Rachel Whiteread.

Grynsztejn was born in Lima, Peru, and raised in Caracas, Venezuela, and London, England. She studied at the Sorbonne in Paris and received her BA in art history and French from Newcomb College Institute of Tulane University, and her MA in art history from Columbia University. She is a former Helena Rubinstein Curatorial Fellow in the Whitney Independent Study Program and a 2007 graduate of the Getty Foundation's Museum Leadership Institute. Grynsztejn has written, lectured, and taught extensively on contemporary art. She served as a panelist for the National Endowment for the Arts and the Galería de Arte Nacional in Caracas, among other agencies. She acted as a juror for the Emily Hall Tremain Foundation, the American Academy in Rome, the Munich Kunstpreis in Germany, and the Louis Comfort Tiffany Foundation Biennial Awards. She has also served on the advisory committees for the Brooklyn Academy of Music and the American Center in Paris. Grynsztejn is fluent in English, Spanish, and French. Her husband, Tom Shapiro, is a nonprofit business consultant.

Karin Higa ISP 1990–91: As the Senior Curator of Art at the Japanese American National Museum in Los Angeles, Karin Higa curated a number of exhibitions, including the pathbreaking survey *The View from Within: Japanese American Art from the Internment Camps, 1941–1945* (1992) and projects on the interdisciplinary artists Bruce and Norman Yonemoto (1999), the painter Hideo Date (2001), the designer George Nakashima (2004), and the ceramicist Toshiko Takaezu (2005). Her most recent exhibition at the museum is *Living Flowers: Ikebana and Contemporary Art* (2008). She cocurated with Melissa Chiu and Susette Min the national traveling exhibition *One Way or Another: Asian American Art Now* (2006) for the Asia Society and Museum in New York.

Higa's writings include essays on Ruth Asawa (de Young Museum, 2006), Andrew Freeman (RAM Books/Center for Land Use Interpretation, 2006), Sam Durant (Wrong Gallery, 2004), and Lincoln Tobier (Les Laboratoires d'Aubervilliers, 2003) and contributions to the books *Only Skin Deep* (Abrams, 2003), *Art/Women/California: Parallels and Intersections, 1950–2000* (University of California Press, 2002), and *Reading California: Art, Image, and Identity, 1900–2000* (Los Angeles County Museum of Art, 2000). She has a BA from Columbia University and an MA from the University of California, Los Angeles, and was a Helena Rubinstein Curatorial Fellow in the Whitney Independent Study Program. She was the recipient of the Peter and Eileen Norton Curator's Award in 2000. Higa has taught at Mills College; the University of California, Irvine; and Otis College of Art and Design and has lectured extensively on Asian American and contemporary art.

Jeanette Ingberman ISP 1975–76: Cofounder/Codirector, Exit Art. What I learned at ISP was that I could do anything I wanted, any idea was valid, any experiment was tolerated, that friendship was important, that helping artists and each other was critical, that having fun in life was uppermost, that a great idea was harder to come by than getting funding, that a great idea was the ultimate quest and nirvana, that the adventure never ends, that spending time with artists was the greatest joy in the world, that by spending time with artists, I learned everything I needed to know, from art to literature to politics to fashion to food to theater to film and most importantly to love. ISP was my jumping board, my diving board, my access, my window, my trapdoor, my parachute jump, my canon shot into the art world. I learned, I worked hard, I had dreams, I was shy, I was aggressive, I was determined, I had no idea what I was ultimately getting myself into. I regret nothing and I am in awe every day.

Highlights of my career: Meeting Papo Colo, cofounding Exit Art together in 1982, every show we ever did.

Maria Lind ISP 1995–96: Maria Lind was born in Stockholm in 1966. In January 2008 she was appointed Director of the Graduate Program, Center for Curatorial Studies, Bard College. Before teaching at Bard College, Lind served as Director of Iaspis (International Artists Studio Program in Sweden) in Stockholm between 2005 and 2007. Between 2002 and 2004, she was the Director of Kunstverein München, where she and a curatorial team—consisting at different times of Sören Grammel, Katharina Schlieben, Tessa Praun, Ana Paula Cohen, and Judith Schwarzbart—ran a program which involved artists such as Deimantas Narkevicius, Oda Projesi, Bojan Sarcevic, Philippe Parreno, and Marion von Osten.

From 2002 to 2003, for the occasion of a yearlong retrospective featuring the work of Christine Borland, Lind rearticulated the standard exhibition format by displaying only one work at a time. In contrast, Lind invited Rirkrit Tiravanija to design a retrospective project in the form of a seven-day-long workshop.

The group project *Totally motivated: A sociocultural manoeuvre* was a collaboration between five curators and ten artists looking at the relationship between “amateur” and “professional” art and culture. From 1997 to 2001 she was Curator at Moderna Museet in Stockholm and, in 1998, cocurator of Manifesta 2, Europe's biennale of contemporary art.

Responsible for Moderna Museet Projekt, Lind worked with artists on a series of twenty-nine commissions that took place in a temporary project-space, or within or beyond the museum in Stockholm. There she also curated *What if: Art on the Verge of Architecture and Design*, filtered by Liam Gillick. Lind was one of ten contributing curators to Phaidon's *Fresh Cream* book (2000), and she has contributed widely to magazines including *Index* (where she was on the editorial board) and to numerous catalogues and other publications. She is the coeditor of the recent books *Curating with Light Luggage* (2005) and *Collected Newsletter* (both Revolver Archiv für aktuelle Kunst, 2005) and *Taking the Matter into Common Hands: On Contemporary Art and Collaborative Practices* (Blackdog Publishing), as well as the report *European Cultural Policies 2015: A Report with Scenarios on the Future of Public Funding for Contemporary Art in Europe* (Iaspis, eicp and åbäke, 2005).

Lind has taught and lectured at various art schools since the early 1990s, including the Academy of Fine Arts of Umeå University; the Royal University College of Fine Arts in Stockholm; the Royal College of Art in London; Goldsmiths College of the University of London; Bard Center for Curatorial Studies in Annandale-on-Hudson, New York; the Emily Carr Institute of Art and Design in Vancouver; the National Academy of Fine Arts in Oslo; and the Academy of Fine Arts in Munich.

Helen Molesworth ISP 1989–90: Helen Molesworth is the Head of the Department of Modern and Contemporary Art as well as the Maisie K. and James R. Houghton Curator of Contemporary Art at the Harvard University Art Museums. From 2002 to 2007 she was the Chief Curator of Exhibitions at the Wexner Center for the Arts, Columbus, Ohio, where she organized *Twice Untitled and Other Pictures (looking back)* an exhibition of new and old works by Louise Lawler and *Part Object Part Sculpture*, which charted a genealogy of transatlantic sculpture produced in the wake of Marcel Duchamp's erotic objects and handmade readymades of the 1960s. From 2000 to 2002 she was the Curator of Contemporary Art at the Baltimore Museum of Art, where she organized *Work Ethic*, which traced the problem of artistic labor in post-1960s art, and *BodySpace*, which explored the legacy of Minimalism for contemporary artists. She is the author of numerous articles, and her writing has appeared in publications such as *Artforum*, *Art Journal*, *Documents*, and *October*. Molesworth's research areas are concentrated largely within and around the problems of feminism, the reception of Marcel Duchamp, and the sociohistorical frameworks of contemporary art. Her first exhibition for Harvard was a survey exhibition of New York-based photographer Moyra Davey. Molesworth is currently at work on the first American retrospective of Belgian painter Luc Tuymans (to open at the Wexner Center in 2009), a retrospective of American feminist artist Ree Morton (to open at the Institute of Contemporary Art, Philadelphia, in September 2010), and a survey exhibition on the art of the 1980s (to open at the Museum of Contemporary Art, Chicago, in the winter of 2011).

Shamim M. Momin ISP 1995–96: Shamim M. Momin is Adjunct Curator at the Whitney Museum of American Art. Previously she was Associate Curator at the Whitney Museum of American Art and Branch Director and Curator of the Whitney Museum at Altria until its closure in early 2008. She was a cocurator of the Whitney's 2008 Biennial Exhibition, having also cocurated the 2004 Whitney Biennial. As part of *The Contemporary Series*, which she organizes, Momin curated the solo exhibitions *Terence Koh* (2007), *Mark Grotjahn* (2006), *Raymond Pettibon* (2005–06), and *Banks Violette: Untitled* (2005). At the branch museum, she was responsible for organizing exhibitions and commissioning new work by emerging artists for both solo and thematic presentations. Notable Altria projects have featured artists such as Mark Bradford, Sue de Beer, E. V. Day, Rob Fischer, Luis Gispert, Katie Grinnan, Ellen Harvey, Dario Robleto, Do-Ho Suh, and Andrea Zittel.

Recent outside curatorial projects include *Six Impossible Things Before Breakfast: The Impossibility of Translation*, a curated book project with artist Olga Adelantado; *No Ordinary Sanctity* (2005), a group exhibition at Art Space at Deutsche Bank Salzburg, Austria, as well as *Will Boys Be Boys?*

Questioning Adolescent Masculinity in Contemporary Art (2004–07), organized in conjunction with Independent Curators International (traveling to six venues nationally). In addition to her Whitney exhibition catalogues, Momin has contributed to numerous other publications, most recently Phaidon's *Ice Cream*. She participates regularly on juries and panels in the United States and abroad. Momin is currently Adjunct Professor of Contemporary Art for Williams College for the 2008 semester in New York program.

Lisa Phillips ISP 1976–77: Since 1999, Lisa Phillips has served as the Toby Devan Lewis Director of the New Museum of Contemporary Art in New York. In less than a decade, she has doubled both the New Museum's income and membership, established higher-quality programming, expanded the museum's board from fifteen to thirty-eight members, and developed long-term partnerships with corporations like Target, Altoids, and Altria. Additionally, she has emphasized public outreach by expanding school programs nationally through a multiyear Hearst Foundation grant while also extending the museum's touring exhibition program.

While leading and managing the New Museum and its staff, Phillips also initiated a major expansion project that resulted in a 60,000-square-foot newly constructed building (opened in 2007) designed by the cutting edge firm, SANAA. This included leading the architectural selection process, developing a program brief and vision statement, working with government agencies on funding and zoning needs, and overseeing a \$74 million capital campaign.

Before joining the New Museum, Phillips worked as a Curator for the Whitney Museum of American Art. Between 1985 and 1998 she conceived, organized, and circulated exhibitions and researched, wrote, and produced accompanying books and catalogues. These included five Whitney Biennial Exhibitions and *The American Century: Part II, 1950–2000* as well as the first museum survey of artist Richard Prince.

As the Whitney Museum's Department Head of Branch Museums and Associate Curator between 1983 and 1985, she supervised three satellite museums, staff, and the development of up to sixteen exhibitions annually. Before directing the start-up of a fourth branch at the Equitable Center, New York, Phillips initiated and developed the first two corporate-sponsored satellite museums at Philip Morris and Champion International (1980–83) and worked closely with the architect and corporate host in every phase of planning and organized many of the exhibitions including the inaugural installations for these two spaces.

While completing her Ph.D. in art history at the City University of New York, Phillips managed the Whitney Museum's Downtown Branch, between 1977 and 1980. She was responsible for the daily supervision of the Whitney Museum's first branch operation in New York's financial district and its program of six annual exhibitions and personally trained Curatorial Fellows in museum practices and assisted in their selection.

Phillips has been invited to several leading arts and education institutions as a guest critic and visiting lecturer, including, but not limited to, the following: the State Hermitage Museum, St. Petersburg; the Getty Center, Los Angeles; the Museum of Contemporary Art, Chicago; the

High Museum of Art, Atlanta; the Cleveland Museum of Art; Dallas Museum of Art; the Art Institute of Chicago; the Institute of Contemporary Art, Boston; Secession, Vienna; the New School for Social Research, New York; the San Francisco Museum of Modern Art; SITE Santa Fe; ARCO, Madrid; the Center for the Fine Arts, Miami; State University of New York, Plattsburg; New York University; PARCO, Tokyo; California College of the Arts, San Francisco; and the Neuberger Museum of Art, SUNY Purchase College, New York.

Helaine Posner ISP 1977–78: Helaine Posner is an independent curator and writer living in New York. Posner was Curator, then Director of the University Gallery at the University of Massachusetts, Amherst (1981–88) and Chief Curator of the National Museum of Women in the Arts, Washington, DC (1988–90). From 1991 to 1998, she was Curator of the MIT List Visual Arts Center, Cambridge, Massachusetts, where she organized exhibitions of contemporary art and wrote the accompanying catalogues for such projects as *Mirror Images: Women, Surrealism, and Self-Representation* (1998) and *The Masculine Masquerade* (1995) (both MIT Press). In 1999, she was U.S. Co-commissioner for the Venice Biennale, where she organized an installation by artist Ann Hamilton. In 2001, she curated *Kiki Smith: Telling Tales* for the International Center of Photography, New York, and is the author of a monograph on the artist published by the Monacelli Press (2005). Posner is curator of the first midcareer survey of the work of Lorna Simpson, which traveled to the Museum of Contemporary Art, Los Angeles; the Miami Art Museum; and the Whitney Museum of American Art, New York, during 2006–07. She is coauthor of *After the Revolution: Women Who Transformed Contemporary Art* published by Prestel in 2007 and is currently working on volume two of that book.

Ingrid Schaffner ISP 1983–84: Ingrid Schaffner is Senior Curator at the Institute of Contemporary Art, University of Pennsylvania, Philadelphia, where she has organized major surveys of the work of Karen Kilimnik and Barry Le Va as well as exhibitions with Polly Apfelbaum, Douglas Blau, Sarah McEneaney, Eileen Neff, Pepón Osorio, and Richard Tuttle. Group shows include *The Puppet Show*; *The Big Nothing*; and *The Photogenic: Photography through its Metaphors in Contemporary Art*. She is currently working on *Dirt on Delight: Impulses That Form Clay* and a survey of the work of Maira Kalman.

Prior to joining ICA in 2001, Schaffner was an independent curator based in New York, with exhibitions including *Jess: To and From the Printed Page*; *Gloria: Another Look at Feminist Art of the 1970s*; *Hannelore Baron: Works 1967–1987*; *Secret Victorians*; and *Chocolate!* Her work often takes a historical premise or subject within contemporary art. It is also frequently collaborative: Melissa Feldman, Carin Kuoni, Catherine Morris, and Matthias Winzen are among her curatorial partners. Her 1997 exhibition *Deep Storage* featured work by fifty artists (e.g., Atget, Beuys, Cornell, Duchamp, Lawler, Kilimnik, Rauschenberg, Rhoades, and Warhol, with manuscript material from the Warburg Institute, London) to explore collecting, storing, and archiving as imagery and process in contemporary art. *Julien Levy: Portrait of an Art Gallery* (1998) looked at the New York dealer and collector, who championed experimental photography and film and

whose gallery presented a first American exhibition of Surrealism in 1932. Shaffner's interest in Surrealism stems from *The Return of the Cadavre Exquis*, a 1993 exhibition with the Drawing Center that involved contemporary artists in the collaborative game of Exquisite Corpse.

She has written extensively on modern and contemporary art with essays on Richard Artschwager, Marlene Dumas, Arturo Herrera, Christian Marclay, and Isamu Noguchi, among others. Shaffner's book *Salvador Dali's Dream of Venus: The Surrealist Funhouse at the 1939 World's Fair* was published by Princeton Architectural Press in 2002.

Cylena Simonds ISP 1994–95: Cylena Simonds is an independent curator and writer based in London. Initiating contemporary art programming through exhibitions, new project commissions, and critical texts she seeks to offer new ways of understanding political and social subjectivities. Simonds's practice often takes the form of exhibitions that are research-based investigations of historical, theoretical, and/or practical conditions of contemporary art production. Key to her professional philosophy is curating as a vital creative practice realized collaboratively with artists to disseminate critical observations and reflections.

From 2004 to 2008, Simonds was Exhibitions Curator at Institute of International Visual Arts (Iniva), London, heading their on-site and touring exhibition programs, as well as programming off-site public art projects. Working with emerging as well as midcareer artists, she has developed new commissions with Laylah Ali, Philomena Francis, Meschac Gaba, and Idris Khan in addition to presenting several premieres of work never before shown in the United Kingdom. Her most recent exhibition project, *States of Exchange: Artists from Cuba*, was the first exhibition of contemporary Cuban art to be shown London in eleven years.

In 2008, Simonds and Ben Borthwick founded Butcher's, a nonprofit project space supported through alternative economic models such as the cooperative and barter systems. Occupying temporary sites of articulation, Butcher's at any given moment may be an event or exhibition at a physical location, a publication project, or whatever is appropriate to the conditions of production and reception. Simonds also writes for a variety of publications on moving image work, international conditions of contemporary art practice, and (re)presentational strategies of cultural difference.

Bennett Simpson ISP 1997–98: Bennett Simpson has been Associate Curator at The Museum of Contemporary Art (MOCA), Los Angeles, since 2007. At MOCA he has organized the first museum exhibition of Los Angeles-based artist Lisa Lapinski and is cocurating, with Chrissie Iles, a retrospective of the work of Dan Graham, entitled *Dan Graham: Beyond*, to be presented at MOCA, the Whitney Museum of American Art, New York, and the Walker Art Center, Minneapolis, throughout 2009–10. From 2004 to 2007, Simpson was Associate Curator at the Institute of Contemporary Art, Boston, where he organized exhibitions with Paul Chan, Philip-Lorca diCorcia, Roe Ethridge, and Sergio Vega, among others. Prior to this, he worked as Associate Curator and Editor at the Institute of Contemporary Art, Philadelphia, where projects included *Make Your Own Life: Artists In and Out of Cologne*, *Shoot the Singer: Music on Video*, and *Alexandra Mir: Naming Tokyo*

(Part III). Simpson's writing has frequently appeared in *Artforum*, *Parkett*, and *Texte zur Kunst*, and he has served as an editor for *Purple Magazine* and *Artbyte: The Magazine of Digital Culture*. Simpson has been a Whitney-Lauder Curatorial Fellow at the Institute of Contemporary Art, Philadelphia (2001), and a Helena Rubinstein Curatorial Fellow in the Whitney Independent Study Program (1997–98); he pursued doctoral and undergraduate studies in literature at the University of Virginia, Charlottesville, and the Paris Center for Critical Studies, University of Paris III.

Debra Singer ISP 1996–97: Appointed in 2004, Debra Singer is the Executive Director and Chief Curator of the Kitchen, one of New York City's oldest nonprofit, multidisciplinary arts organizations. Singer previously served as the Associate Curator of Contemporary Art at the Whitney Museum of American Art (2000–2004) and as the Branch Manager and Curator of the Whitney Museum at Altria (1997–2000). During her seven years at the Whitney, she was also the Museum's primary performance curator, producing live music, dance, theater, literary, and performance art events. Prior to working in New York, she was the Director of Development at the Woolly Mammoth Theatre Company, a nonprofit theater in Washington, DC, and, before that, served as the Public Relations and Education Coordinator at Washington Project for the Arts.

For the Kitchen, Singer has organized solo exhibitions by Jose Alvarez, Edgar Arceneaux, Yto Barrada, Matthew Buckingham, Christian Jankowski, Joachim Koester, Alix Pearlstein, Mai-Thu Perret, Walid Ra'ad/The Atlas Group, and Peter Welz. She also co-organized the group exhibitions *Between Thought and Sound: Graphic Notation in Contemporary Music*, with Alex Waterman and Matthew Lyons, and, with Matthew Lyons, the show *Just Kick It Till It Breaks*, featuring work by Fia Backström, Carol Bove, Bozidar Brazda, Gardar Eide Einarsson, Adam Helms, Scott Hug, Dave McKenzie, Cory McCorkle, Josephine Meckseper, Michael Phelan, and Meredyth Sparks. Singer has also curated for the Kitchen new performance projects by such figures and groups as Alarm Will Sound, BARR, Bryce Dessner, Koosil-ja Hwang, John Jasperse, Miranda July, Caden Manson/Big Art Group, Richard Maxwell, Ikue Mori with Zeena Parkins and Maja Ratkje, Nico Muhly, Carsten Nicolai, Aïda Ruilova, Radiohole, Target Margin Theater, Text of Light, Yasuko Yokoshi, and Tracy and the Plastics, among others.

While at the Whitney, Singer organized solo exhibitions of new and commissioned projects by artists Tom Burr, Joseph Grigely, Arturo Herrera, Helen Mirra, Jennifer Pastor, Paul Pfeiffer, Shahzia Sikander, Paul Sietsema, and Sarah Sze, among others, and was also a cocurator of the 2002 and 2004 Whitney Biennial Exhibitions and a cocurator of *BitStreams* (2001), a group exhibition of art enabled by digital technologies; in addition, she was responsible for the New York presentation of the touring exhibition *The Quilts of Gee's Bend* (2003). In her capacity as a performance curator, she produced five seasons of the free *Performance on 42nd* series at the Whitney's Altria branch and organized two performance seasons for the Museum's Friday night pay-what-you-wish evenings. Through the years, she presented new projects by such artists as Antony and the Johnsons, Gogol Bordello, Sussan Deyhim, Elevator Repair Service, Cynthia Hopkins, Christian Marclay, Raz Mesinai, Jim O'Rourke, Marina Rosenfeld, Elliott Sharp, Yasunao Tone, and Stephen Vitiello, among others.

Outside of the Kitchen, Singer is a frequent guest lecturer at universities and art schools as well as an active participant on juries and panels nationwide for both the visual and performing arts. In addition, she is a board member and contributing editor of *Cabinet* magazine and writes periodically for *Artforum*. A graduate of the Whitney Independent Study Program, Singer earned her BA in Political Science from Princeton University with a Certificate in the Dance and Theater Program and her MA in art history from the University of California, Santa Barbara.

Vicente Todolí ISP 1984–85: Vicente Todolí was appointed Director of the Tate Modern, by the Trustees of Tate in 2002. He joined Tate Modern full-time in 2003. Prior to his appointment at Tate he was Director of the Serralves Museum of Contemporary Art (Museu Serralves) in Porto, Portugal.

Todolí's career in the visual arts spans more than twenty years and includes positions such as Chief Curator (1986–88) and then Artistic Director of IVAM (Instituto Valenciano de Arte Moderno) (1988–96), before joining the Museu Serralves as its founding Director in 1996. He was member of the jury and the Advisory Committee of the 1995 Carnegie International and he was an adviser for *Future, Past, Present* (curated by Germano Celant) at the 1997 Venice Biennale. From 2002 until 2007 he was on the Board of International Foundation Manifesta. He currently advises the Barcelona Museum of Contemporary Art (MACBA) in Spain, the Museu Serralves in Porto, and the MADRe (Museum of Contemporary Art Donnaregina) in Naples.

At IVAM Todolí curated exhibitions of work by contemporary artists, such as John Baldessari, Tony Cragg, Per Kirkeby, Guillermo Kuitca, Cildo Meireles, Juan Muñoz, Richard Prince, Pedro Cabrita Reis, James Rosenquist, Reiner Ruthenbeck, Julião Sarmento, and Richard Tuttle. At the Museu Serralves, he curated the museum's inaugural exhibition, *Circa1968* and exhibitions of James Lee Byars, Franz West, Gary Hill, Hamish Fulton, Lothar Baumgarten, Fischli and Weiss, Roni Horn, Claes Oldenburg and Coosje van Bruggen, Richard Hamilton, Dieter Roth, and Francis Bacon. He cocurated the Portuguese pavilion for the 2003 Venice Biennale. At Tate Modern he has curated exhibitions of Sigmar Polke, Robert Frank, and Fischli and Weiss.

Todolí was born in Valencia, Spain, in 1958. His background includes graduate studies in art history as a Fulbright Scholar at Yale University and the City University of New York. He was an ISP Helena Rubinstein Curatorial Fellow at the Whitney Museum of American Art in New York during 1984–85.

Sheena Wagstaff ISP 1982–83: Chief Curator at Tate Modern since 2001, Sheena Wagstaff is responsible for initiating an extensive international program of major exhibitions, Turbine Hall commissions, and collection displays. Installing the London presentations of *Barnett Newman* (2002) and *Eva Hesse* (2002), she has also personally curated *Edward Hopper* (2004), *Herzog & de Meuron: An Exhibition* (2005), *Jeff Wall: Photographs 1978–2004* (2005), *Global Cities* (2007), and *Juan Muñoz: A Retrospective* (2008). Wagstaff has also conceived a number of innovative programming initiatives including the Level 2 series of contemporary artists's projects as well as introduced new program strands for live art, performance, and film. Wagstaff is currently working with the architects Herzog & de Meuron on the design of a new building (opening 2012) to be linked to Tate Modern, creating

60 percent additional exhibition and collection display space. She is also developing a number of forthcoming exhibition projects as well as a vision for the expanded program from 2012 onward.

Wagstaff joined Tate in 1998 as Head of Exhibitions and Displays at Tate Britain. In addition to devising a new exhibition and collection-display program for Tate Britain (founded 2000), Wagstaff also curated *Mona Hatoum* (2000) and the first exhibition of *Darren Almond* (2001) to launch a new series of contemporary responses to the work of J. M. W. Turner.

From 1993 to 1998, Wagstaff was Director of Collection, Exhibitions, and Education at the Frick Art Museum, Pittsburgh where she curated a program of historic and contemporary exhibitions, including *Confronting the Present* (1994) and *Per Kirkeby* (1995). At the same time, she served on the museum's Panel for the Pennsylvania Council on the Arts, Harrisburg (1996); served as visual arts consultant to the Heinz Endowments Fund (1994–96); and was city cultural leader for Leadership Pittsburgh (1994–95).

Previously Wagstaff worked at the Whitechapel Art Gallery, London, and the Museum of Modern Art, Oxford. She was the first British participant in the Whitney Independent Study Program (1982–83). She continues to contribute essays and texts to journals, catalogues, and other publications and to lecture and participate in conferences and panels.

Wagstaff is an elected board member of CIMAM (International Committee of ICOM for Museums and Collections of Modern Art) (2001–), the International Advisory Council for Istanbul Modern (2005–), the Advisory Board for the Delfina Foundation (2007–), and the Advisory Board of the Mattress Factory, Pittsburgh (1998–). She also sits on the sub-CABE Design Review Panel for Southwark Council, England.

Benjamin Weil ISP 1988–89: Benjamin Weil graduated from the Whitney Independent Study Program in 1989 and was a cocurator of *The Desire of the Museum*, an exhibition that surveyed the untold agenda of museums as seen by artists such as Louise Lawler, Julia Scher, Hans Haacke, and Marcel Duchamp. He has since worked as a curator, at times in a freelance context (e.g., at Castello di Rivara–Turin, Italy; la Biennale di Venezia, Italy; Grande Halle de la Villette, Paris) and at other times in an institutional one (e.g., Institute of Contemporary Arts, London; San Francisco Museum of Modern Art). Weil has also been a frequent contributor to such magazines as *Flash Art*, *Beaux Arts* and *Atlantica*. In 2003, he took office as Curatorial Chair of Eyebeam, a center for art and technology in New York. In 2006, he became the Director of Artists Space, New York. During his tenure at Artists Space, he instigated the Curatorial College, a curatorial body of three young curators whose task is to curate exhibitions as well as invite colleagues to produce exhibitions and different kinds of public programs. He currently serves as a consultant to Hermès (a French luxury goods company), for whom he has developed *H BOX*, a video-commissioning program: each year, Hermès supports the production of four single-channel videos, screened in a transportable device designed by architect Didier Fiuza Faustino. To date, the *H BOX* was presented in such venues as Centre Pompidou, Paris; Museo de Art Contemporáneo de Castillo y León (MUSAC), León, Spain; Musée d'Art Moderne Grand-Duc Jean (MUDAM), Luxembourg; and Tate Modern, London.

Lydia Yee ISP 1989–90: Lydia Yee is curator at the Barbican Art Gallery in London where she recently cocurated, with Francesco Manacorda, the exhibition *Martian Museum of Terrestrial Art* (2008), which presented contemporary art under the fictional guise of a museum collection conceived by and designed for extraterrestrials. She also organized projects by Huang Yong Ping (2008) and Shirana Shahbazi (2007) for the Barbican's Curve gallery.

After participating in the Whitney Independent Study Program, Lydia worked as a curatorial assistant at the New Museum of Contemporary Art and as a curator at the Bronx Museum of the Arts. She earned an M.Phil. in art history at the Graduate Center of the City University of New York. At the Bronx Museum, she organized numerous exhibitions including *Collection Remixed* (2005), *Music/Video* (2004), *One Planet under a Groove: Hip Hop and Contemporary Art* (2001) and *Urban Mythologies: The Bronx Represented Since the 1960s* (1999), among others. She was the 2003 Cassullo Fellow at the Whitney Independent Study Program and the recipient of the 2004 Emily Hall Tremain Exhibition Award for *Street Art, Street Life*, which opened at the Bronx Museum in September 2008. ■

Artist Thomas
Hirschhorn leading a
seminar at the ISP
space at 100 Lafayette
Street, 2006



Art historian Miwon
Kwon leading a seminar
at the ISP space at 100
Lafayette Street, 2006

SEMINAR LEADERS PAST AND PRESENT

Representative Selection

Throughout the history of the Independent Study Program, each week during the academic year a professional artist, art historian, or cultural theorist has led a seminar at the program. Students from all three parts of the ISP—the Studio, Curatorial, and Critical Studies programs—participate in these seminars. Many of those listed below have conducted seminars on a regular basis over an extended period. These regular seminar leaders have made a significant and lasting contribution to the intellectual content of the ISP.

Artists/Filmmakers

Vito Acconci	Nancy Graves	Richard Prince
Laurie Anderson	Renée Green	Yvonne Rainer
Carl Andre	Group Material	James Rosenquist
Richard Artschwager	Hans Haacke	Martha Rosler
Judith Barry	Edgar Heap of Birds	Lucas Samaras
Dara Birnbaum	Thomas Hirschhorn	George Segal
Ross Bleckner	Jenny Holzer	Allan Sekula
Mel Bochner	Alfredo Jaar	Richard Serra
Gregg Bordowitz	Joan Jonas	Lorna Simpson
Trisha Brown	Donald Judd	Michael Snow
Daniel Buren	Isaac Julien	Keith Sonnier
Victor Burgin	Mary Kelly	Frank Stella
Chuck Close	Silvia Kolbowski	Jean-Marie Straub
Tony Cokes	Joseph Kosuth	& Danielle Huillet
David Diao	Barbara Kruger	Leslie Thornton
Mark Dion	Louise Lawler	Trinh T. Minh-ha
Jimmie Durham	Sherrie Levine	William Wegman
Vali Export	Sol LeWitt	Lawrence Weiner
Harun Farocki	Roy Lichtenstein	Jane Weinstock
Dan Flavin	Brice Marden	Fred Wilson
Richard Foreman	Carrie May Weems	
Simone Forti	Alan McCollum	
Hollis Frampton	Robert Morris	
Andrea Fraser	Elizabeth Murray	
Coco Fusco	Barnett Newman	
Philip Glass	Kenneth Noland	
Leon Golub	Claes Oldenburg	
Felix Gonzalez-Torres	Gabriel Orozco	
Dan Graham	Adrian Piper	

SEMINAR LEADERS (continued)

Art Historians/Cultural Theorists

Alex Alberro
Emily Apter
Carol Armstrong
Jean Baudrillard
Maurice Berger
Homi Bhabha
Yve-Alain Bois
Norman Bryson
Benjamin Buchloh
Susan Buck-Morss
Judith Butler
Eduardo Cadava
Joan Copjec
Jonathan Crary
Douglas Crimp
Thomas Crow
Rosalynde Deutsche
Okwui Enwezor

Jean Fisher
Hal Foster
Kenneth Frampton
Jennifer Gonzalez
Isabelle Graw
Serge Guilbaut
Stuart Hall
John Hanhardt
David Harvey
bell hooks
Chrissie Iles
Rosalind Krauss
Miwon Kwon
Lucy Lippard
Sylvère Lotringer
Annette Michelson
Kobena Mercer
Chantal Mouffe

Laura Mulvey
Mark Nash
Molly Nesbit
Linda Nochlin
Craig Owens
Christiane Paul
Constance Penley
Griselda Pollock
Harold Rosenberg
Andrew Ross
Abigail Solomon-Godeau
Susan Sontag
Gayatri Spivak
Leo Steinberg
Marcia Tucker
Anthony Vidler
Peter Wollen

ALUMNI 1968–2008

Fall 1967 *Pilot Program*

Eugenie Bird
Power Boothe
Patrick Cooney
James Dearing
Neil Hart
David Mortensen
Julia Power
Victor Proulx

Spring 1968 *Art History/ Museum Studies Program*

Cathy Blashard
Louise Stix

Spring 1968 *Studio Program*

Peter Ballantine
Chuck Bauer
Power Boothe
James Dearing
Mitzi Gerhardt
Martin Ligocki
Dona Nelson
Jim Sheban
Michael Von Chamier
Caroline Williams

1968–69 *Art History/ Museum Studies Program*

Susan Brody
Nichols Clark
Sally De Beaumont
Peter Kaufman
Brennon Jones
Parthenia Powell
Roberta Smith

1968–69 *Studio Program*

Stephanie Arehart
Warren Bartholomew
Bob Bush
Corrine Craeger

Virginia Creighton
Kent English
Stephen Griffin
David Herz
John Kwiatkowski
Walter Leonard
Robert McCarn
Jed Miller
David Monahan
Gail Nathan
Janie Paul
Judith Pawlaczyk
Sue Sarles
Don Spencer

1969–70 *Art History/ Museum Studies Program*

Walter Horak
Craig Richardson

1969–70 *Studio Program*

Maurice Clifford
Richard Converse
Carol Cook
Peter Gordon
Pamela Granberry
Richard Harmon
David Hatchett
Mike Howard
Larry Jones
Linda Lawton
Nancy Malkin
Maria Miller
Gary Morell
Carl Nelson
Joanne Noble
Garrett Okubo
Phil Parham
Aura Rosenberg
Edward Scher
E. Jessie Shefrin
Nina Shiudasani

Mike Smith
Glenn Steigelman
M.A. Stigge
Al Taylor
Troyen Tecau
Harvey Tulcensky

1970–71 *Art History/ Museum Studies Program*

Nancy Ackerman
Nick Gonser
Alexis Krasilosky
Kristin Vandenburg

1970–71 *Studio Program*

Charles Anderson
Thomas Anderson
James Biederman
Ralph Busch
Patricia Hart
Peter Holvik
Gary Lang
Laura Lechinger
John Mendelsohn
Ann Morell
Susan Nelson
John Sage
Ken Sigel
F. Everett Smith
Andrew Spence
Dana Van Horn
Roger Welch
Chris Zeller

1971–72 *Art History/ Museum Studies Program*

Nancy Luria Allen
Arthe Anthony
Joan Berkowitz
Virginia Bower
Kristine Brown
David Carroll

1971-72 *Studio Program*

Sonia Balassanian
James Baumann
Carolyn Bennett
Scott Benton
Kathryn Bigelow
Susan Blond
Evangelos Dousmanis
Susan Ensley
Cewzan Grayson
Dorothy Handelman
Bryan Hunt
David Jones
Cynthia Karasek
Michael Koortbojian
Charles Muldoon
Rob Roy Norton
Barry Pogorel
Matthew Pomaski
Vicki Rosen
Barbara Schaefer
Nicholas Vergis

1972-73 *Art History/
Museum Studies Program*

Marianne Balazs
Joshua Cohn
Edit deAk
Elizabeth Dowling
Jay Gomey
Fred Hochberg
Connie Koppelman
Rosanne McCaffrey
Laura Natkins
Paula Reiss
Dale Perry
Walter Robinson
Robert Rutledge
Jill Sweet
Ela Troyano

1972-73 *Studio Program
(including summer session in
Albuquerque, New Mexico)*

Charlie Ahearn
Claire Ball
Anna Bialobrada
Patricia Childress
Carol Cooper
Donna Croteau
Tom DeBolt
Fontaine Dunn
Chris Gregory
Gary Hall
Barbara Hanft
Roberta Harris
William Heeks
Julia Heyward
Marylin Holsing
Dennis Kardon
Deborah Kass
Nancy Katsin
Thomas King
Carol Ann Klonarides
Benje LaRico
Joel Le Gall
Helen Lee
Ted Lemoireaux
William Lenski
Beverly Liftman
Margo McDaniel
Michel Marks
John Newman
Maureen O'Brien
Janice Oscherwitz
Roger Padgett
Leslie Parke
Diane Polster
Carol Rabel
William Rabinovitch
Star Reese
Andrew Sichel
Terise Slotkin
Mike Smith

Barbara Stewart
Roger Sweet
Richard Tobias
Michel Weinstein
Robin Winters
Liza Wright

1973-74 *Art History/
Museum Studies Program*

Richard Armstrong
John Beardsley
Denise Bratton
Nan Chisholm
Hope Davis
Barbara Flynn
Mary Foster
Brian Gross
Nancy Karlins
Elizabeth King
Michel R. Klein
Jane Kleinberg
Judith McCandless
Richard Marshall
John Schoonmaker
William Zimmer

1973-74 *Studio Program*

Suzan Courtney
Scott Davis
Coleen Fitzgibbon
Robert George
Alison Hartman
Sharon Haskell
Kent Hines
Howard Kaneg
Pamela Kelly
Alan Kikuchi-Yngojo
Jessica Krasilovsky
James La Lande
Edward Malina
Ulysses Marshall
Mark Meloy
Tom Otterness

Charles Porter
Jill Prieur
David Ramey
Leah Reichman
Barbara Roth
Julian Schnabel
Nancy Spears
Larry Williams

1974-75 *Art History/
Museum Studies Program*

Barbara Aycock
Horace Brockington
Barbara Cavaliere
Catherine Coleman
Ruth Cummings
Shoshana Ehrenfeld
Robert C. Hobbs
Hillary Johnson
Janet Kardon
Linda Kent
Len Klekner
Robert Lamb
Michael Leja
Carolyn Rugen
Judith Schwartz
Victor Sullivan
Abigail Turner
Marina Urbach
Faythe Weaver
Charles Wright

1974-75 *Studio Program*

Richard Brazill
Ann Chamberlain
Nelson Flack
Gerrit-Jan Frank
Dina Ghen
Constance Green
Linda Holsapple
Rebecca Howland
Pamela Kray
Steven Langehough

William Lapham
Antoinette Licari
Richard Maslow
Jeanne Mitchell
Carol Parkinson
John Pepper
Gail Rubuni
William Schuchard
Sara Sealander
Steve Senter
Tom Sigel
David Strome
Danny Taylor
Philip Van Keuren
Sally Wells
Michel Young

1975-76 *Art History/
Museum Studies Program*

Judith Bernstein
Susan Buckler
Madeleine Burnside
Nancy Drew
Richard Heymans
Anne Hoagland
Jeanette Ingberman
Mitchell Kahan
Andrew Kelly
Sarah Massey
Carrie Rickey
Curtis Roberts
Miriam Roberts
Judy Romer
Karen Schoen
Ann-Sargent Wooster

1975-76 *Studio Program*

David Becker
Ericka Beckman
Thomas Bills
Bruce Brodie
Jay Butterworth
Loren Calaway

Laura Chenicek
Myrel Chernick
David Cochrane
Cynthia Collins
Efrain De Jesus
Margaret Douglas
Ellen Friedenberg
Howard Goldstein
Laurie Hawkinson
Barbara Howard
Stanford Kay
Seth Laderman
Earl Ripling
Jo Schein
Laura Stelmach
Jan Sullivan
Mark Williams
Miriam Zyndorf

1976-77 *Art History/
Museum Studies Program*

William Ameringer
Stiles Colwill
Mary Fritzsche
Connie Grunwald
Maureen Keesey
Heather Kurzbauer
Rosa Lindenburg
Joanne Loper
Laureen McGuinn
Gina McKey
Molly Mullin
Lisa Phillips
Stephen Polcari
Owen Pratz
Isabella Puliafito
Pamela Rorke
Joan Rubin
Karl Sandin
Martha Winans
Peter Zabielskis

1976-77 *Studio Program*

David Bates
Joseph Bishop
Dike Blair
Susan Clark
Susan Daitch
Frank Egloff
Jean Foos
Deborah French
Mike Glier
Jenny Holzer
Rebecca Johnston
Maurie Kerrigan
Michel Kessler
Robert Kraus
Deborah Krol
Caroline Marshall
Klaus Mettig
Pat Murphy
Denise Nagata
Donald Newman
Lesley Sendall
Katharina Sieverding
Linda Smukler
Gail Vachon
David Winter

1977-78 *Art History/
Museum Studies Program*

Kathleen Barkett
Ann Beldecos
David Brodherson
Maggie Ferdon
Susan Gallo
Tom Hudspeth
Helen Hyman
Lena Hyun
Jacqueline Leger
Kathi Norklun
Margot Norton
Wendy Persson
Barbara Peterson
Deborah Philips

Steven Poser
Helaine Posner
Nancy Princenthal
Ricardo Regazzoni
Steven Schlough
Barbara Wilson

1977-78 *Studio Program*

Larry Bair
Sue Berkey
Craig Carver
James Casebere
Ben Chase
Robert Christopher
Brian Conley
Allison Collins
Judith Corona
Robert Feero
Kenji Fujita
Perry Hoberman
Janine Hudson
Linda Katsin
Michel Kellough
Dennis Leder
Peter Malone
John Miller
Ladislav Minarik
Nancie Morris
Sandra Payne
William Pope
Cathy Raymond
Margaret Saliske
Denise Simon
Pamela Turk-Raffaelli
Dan Walworth

1978-79 *Art History/
Museum Studies Program*

Amy Benenson
Bradley Collins
Barbara Dau
Gayle Davis
Pamela Gruninger

Cynthia Lee
Steven Litt
Laurence Lyon-Blum
Mathew McClain
Kathleen Monaghan
Lynn Yancey Perkinson
Cindy Schwab
Simon Scanes
Lynne Shapiro
Leslie Yudell

1978-79 *Studio Program*

Urs Breitenstein
James Byrne
Jana Cervenka
Shelby Creagh
Nancy Davidson
Alec Frank
Heidi Hardin
Lena Hyun
Laura Kipnis
Cynthia Kuebel
Colin Lee
Ellen Mieczkowski
Nancy Owens
John Philips
Annelise Ratti
Harry Read
John Salmen
Roseanne Sassano
Jonathan Sinagub
Julian Maynard Smith
Frederic Urban
Julie Wachtel
Benjamin Woolverton

1979-80 *Art History/
Museum Studies Program*

Melissa Benson
Eleanor Brackbill
Cecille Caterson
John Feidelson
Amy Minna Fine

Elizabeth Guheen
Nell Gutman
Elisabeth Lebovici
Karen Moss
Ann Reynolds
Michel Thornton-Smith
Norma Tridas

1979-80 *Studio Program*

Michel Almaguer
Ehry Anderson
Carla Bengtson
Susan Brookner
Norman Cowie
Marcia Dalby
Arthur Heiserman
Darragh Henegan
Deans Keppel
Jon Kessler
Hilary Kliros
Deborah Meehan
John Murphy
Izhar Patkin
Joseph Pomar
Elizabeth Prown
Steven Schiff
Linda Whitaker
Martin Winn
James Woodside

1980-81 *Art History/
Museum Studies Program*

Ruth Ann Appelfhof
Mark Hinderaker
Ann Marie Lucke
Micki McGee
Catherine Queloz
William Quinn
Bérénice Reynaud
Lisa Weber
Karl Willers

1980-81 *Studio Program*

Solveig Adalsteinsdottir
Douglas Beer
Joan Blair
Manuel Caldes
Lisa Chapman
Régine Civelli
Marsha Darby
Andrea Dorman
Doug Eisenstark
Brigitte Engler
Nina Fonoroff
Robert Glaubit
Felix Gonzalez-Torres
Charles Long
Yong Soon Min
Marsha Mowery
Mary Patera
Dhara Rivera
Jan-Willem Sanders
Cindy Schwab
Shelly Silver
John Walworth

1981-82 *Art History/
Museum Studies Program*

Tony Corn
Laura Cottingham
Dana Friis-Hansen
Nora Halpern
Anne Harell
Virginia Kobler
Ellen Mahoney
Bo Nilsson
Theresa Salazar
Sarah Taylor States
Susan Wilharm

1981-82 *Studio Program*

Jack Bankowsky
Tom Brokash
Craig Bromberg
Barbara Buckham
Lisa Cartwright

Cair Crawford
Michel Duffy
Tracy Edling
Darell Ellis
Carl Fasano
Alexander Hahn
Annebarbe Kau
Susan Kouguell
Lori Landers
Kristin Lund
Ernest Marrero
Steven Salzman
John Strauss
Lauren Stringer

1982-83 *Art History/
Museum Studies Program*

Lauren Baker
John Carlin
Jennifer Dowd
Janet Heit
Gerard McCarthy
Rebecca Saunders
Sheena Wagstaff
Philip Walsh

1982-83 *Studio Program*

Claude Augsburg
Barbara Broughel
John Calvelli
Mark Frazee
Thyrza Goodeve
Amy Jones
Dan Josephs
Hannes Larruson
Kristin Lovejoy
Mark Nordstrom
George Palumbo
Sebastian Prantl
Jean Rasenberger
Carol Szymanski
David Ting Yih
Mary Ann Toman
Sokhi Wagner
Daniel Wiener

1983-84 *Art History/
Museum Studies Program*
Geoffrey Batchen
Joanne Leonhardt Cassullo
Scott Gutterman
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